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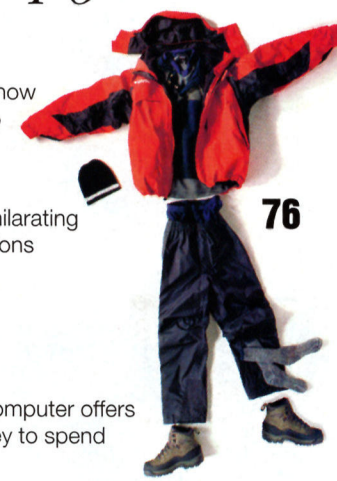

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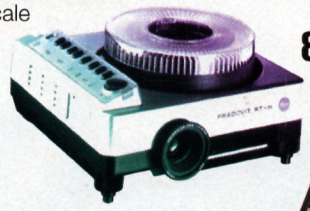

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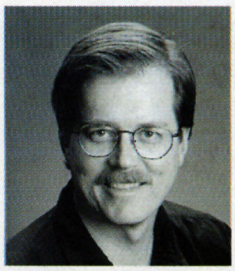

Winter is here, a season much underused by photographers. Winter in Southern California is fun for an ex-Minnesotan—you can go to the mountains, photograph and play in the ice and snow, then go home to snowless and ice-free streets and driveways.

Winter was such a long season in Minnesota that we learned to appreciate its beauty and spent much time outside photographing it. In spite of the challenges that cold and bad weather can bring, winter isn't a time to put the camera into hibernation. As photographers, we stay fresh and excited about the world when we get out and photograph in it. And I sincerely believe that our world has some wonderful things to get excited about and to photograph at all times of the year.

Carol Polich

John Pezzenti

Through much of the country, there's always the possibility of snow now. As kids, we'd love to get out after a fresh snowfall, especially if it closed school. As photographers, though, that fresh snow is just frustrating if our photographic efforts with it are disappointing. In this issue of *OP*, **Carol Polich offers some good ideas on dealing with winter whites.** Her tips can help make snow photography more successful and, ultimately, more fun.

One key to winter photography (and I say this from very hard-earned experience working as a naturalist in Minnesota winters) is clothing. If you're not comfortable when the temperature drops, you won't enjoy photographing anything. Yet, the right clothes can make the experience a real joy. **Wes Pitts offers some great ideas on staying warm and dry while you're out searching for the perfect cold-weather images.**

Also remembering long winters, I know that sometimes you just need to get away from the snow and ice. **George Wuerthner gives us some great locations to consider when the cold season just gets to be too much.** Warm winter photography can be most inviting near the end of a January of too many below-zero days.

Eagles are very much winter birds. **John Pezzenti often braved cold and wet conditions to capture stunning images of the bald eagle for his new book,** *The American Eagle*. We only have space for a few of the terrific images John captured as he traveled across the U.S. during his many years on the project.

With the right camera and lens, eagles can be photographed by most serious outdoor photographers. **Bill Silliker tells you where to find these dramatic birds of prey on your own and offers some tips on photographing them.** One thing he stresses is paying attention to the birds and not pressing them when they're upset. As photographers, we must be conscious of the impact we have on our subjects as we photograph. Bill has been an important part of NANPA's (North American Nature Photographers' Association) photographer ethics committee. You can get more information about NANPA, including field ethics and details on the mid-January summit in Austin, Texas, by calling (303) 422-8527, faxing (303) 422-8894 or checking the Web at www.nanpa.org.

George Wuerthner

No matter what your choice of subject, get out and exercise your camera along with your visual muscles this winter.

—Rob Sheppard, Editor

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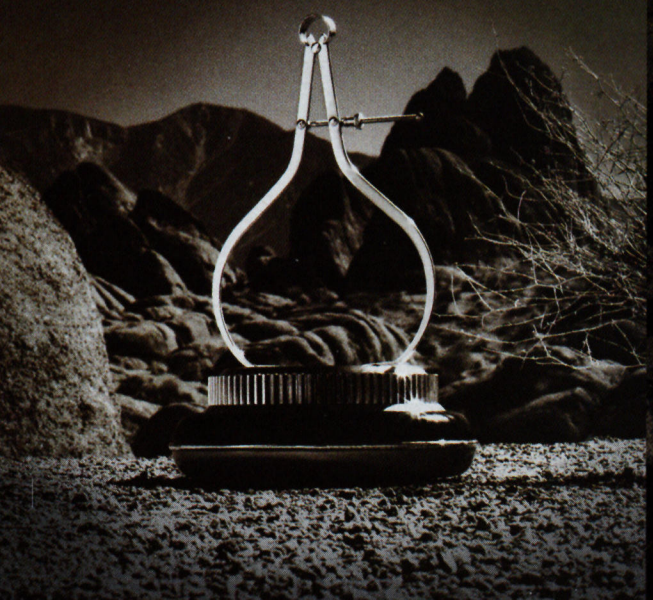

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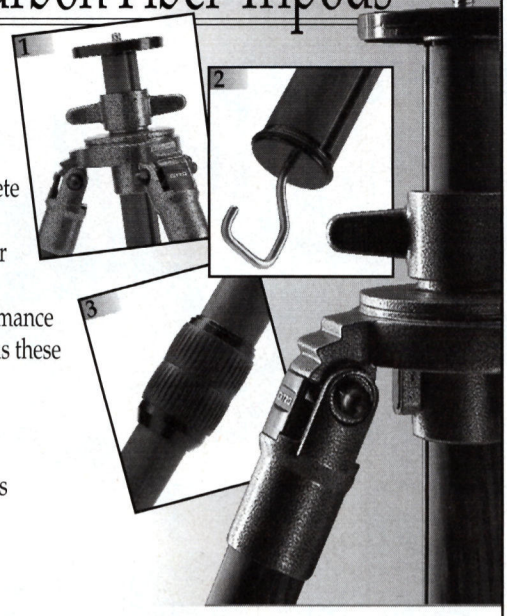

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COVER SHOT

Photographer: John Pezzenti
Subject: Bald eagle
Equipment: Nikon F5, Nikkor 600mm, Kodak E100SW
Situation: The story of the bald eagle of the United States is legendary. Over the last 200-plus years, however, the regal raptor has seen its population dwindle as habitat has been encroached upon or damaged. Fortunately, hope isn't lost for the bald eagle and the many other species that are officially classified as "endangered." The bald eagle is a prime example of what determination and effort can do to save our little planet.

As photographers, we've played a key role in helping to bring the plight of endangered elements of the environment to the forefront of people's consciences through our images. Sometimes, though, in a quest to make a point, we end up focusing on the travesties instead of the beauty that's worth saving. John Pezzenti has seen plenty of the devastation of the bald eagle, but the image on our cover and most of the photographs in his book, *American Eagle*, show the majesty of a bird that has teetered on the brink. Pezzenti spent more than 20 years traveling across North America studying, admiring and photographing bald eagles. He gained valuable insight into their way of life and that comes out in his pictures.

The bald eagle is now making a comeback in no small part because nature photographers like Pezzenti have gone to great lengths to capture its splendor on film. When we can show the natural world that could be lost through apathy, we, as photographers, make a difference by inspiring others to help preserve it.

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The Living Planet

"The Living Planet" in the December issue was really nice. I subscribe to your magazine for articles like this one—outstanding photography by the world's best photographers and well-written prose. In reading the article, I was most struck by the obvious conservationist angle, yet lack of horrific photos of clear-cutting and strip-mining. Instead, you gave us a fantastic look at the world and why the environment is worth saving. I think it's important to be aware of what's happening to the environment and to do our best to protect it. By showing us the incredible beauty of this small planet, you and the photographers—Rowell, Lanting and Doubilet—do more to encourage protection than 1,000 pictures of a strip mine.

Paul Hughes
Via e-mail

Close To Home Revisited

The first of the month rolls around and the mailman's truck struggles to make it up the hill with the load of magazines. Your magazine always hits the top of the stack as I search for real hands-on articles. The November issue had one letter that reached beyond the technical and hit me like a ton of bricks (from Emily Thompson, regarding the article "Close To Home"). I couldn't sleep, as I thought about what was beyond the paragraphs.

I admit that I take my good health and the ability to be active without a second thought. Emily, who I don't know, has given new meaning to *Outdoor Photographer* for me.

Tom Rollins
Columbia, Illinois

The Katz Eye

I'm utterly enchanted by Andy Katz's photo of rolling hills and golden meadows on page 47 of the November 1999 issue ["The Art Of The Vineyard"]. It's one of those rare photos that makes me feel good whenever I look at it.

Eric Therkelsen
Via e-mail

John Shaw On The Web

We received a number of letters about John Shaw's Web address in the December issue. The address is correct, but due to some schedul-

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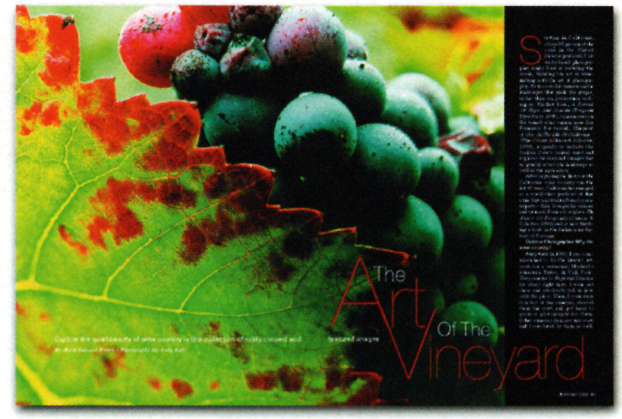

ing problems, it wasn't up and running when the issue was printed. Keep checking www.johnshawphoto.com.

The Way Of The Osprey

The November issue of *OP* was incredible! I was immediately excited when I felt how thick it was as I grabbed it out of the mailbox. Daryl Benson's cover shot is gorgeous! I especially enjoyed the "Osprey" article. Mr. Rue did a wonderful job of enlightening the reader about the ways of the osprey. Living in Maine, I'm surrounded by osprey, and haven't had much desire to photograph them until I read this article. It's truly an amazing bird worthy of being photographed. Thank you, *OP* and Mr. Rue, for opening my eyes to a great photo opportunity right in my backyard.

Mike Larsen
Via e-mail

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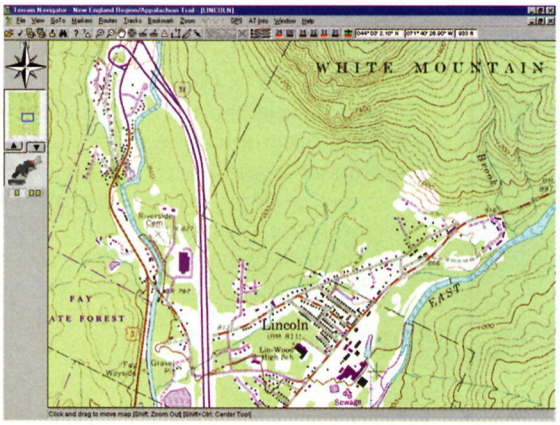

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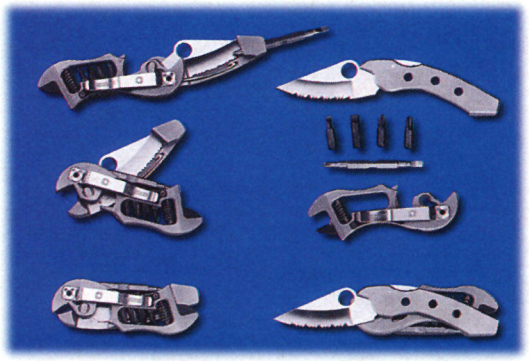

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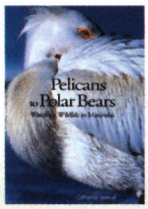

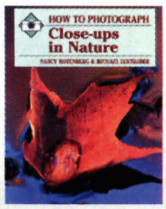

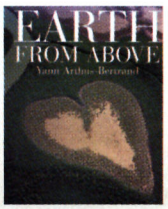

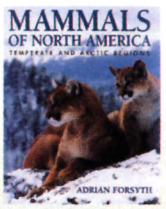

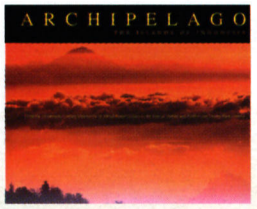

Books 'N Such

Pelicans To Polar Bears by Catherine Senecal (Heartland Publications, 1999). Discover the myriad opportunities to watch and photograph a variety of wildlife in Manitoba, Canada.

How To Photograph Close-Ups In Nature by Nancy Rotenberg and Michael Lustbader (Stackpole Books, 1999). Two experienced nature photographers teach you the ins and outs of close-up work in the field.

Earth From Above by Yann Arthus-Bertrand (Harry N. Abrams, Inc., 1999). See Earth as you've never seen it before through spectacular aerial photography from locations around the world.

Mammals Of North America by Adrian Forsythe (Firefly Books, 1999). Learn about the more than 150 species of mammals that share our continent. The book includes photographs, maps and detailed information about each mammal.

Archipelago: The Islands Of Indonesia by Gavan Daws and Marty Fujita (University of California Press, 1999). Explore the beauty and history of Indonesia's islands. The book features many photographs by Frans Lanting.

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Favorite Places

Cumberland Island

LOCATION Just off the coast of Georgia, Cumberland Island is the largest barrier island in the state. It has more than 15,000 acres of land and 8000 acres of salt marsh. Visitors have always been attracted for historical reasons, but for the outdoor photographer, it offers five distinct biological communities and an amazing diversity of beautiful plant and animal life.

The moss-draped limbs of the island's maritime live-oak forest are a classic picture of the South. Crossing the southern end of the island, the oaks grow smaller with radically bent and twisted limbs—a "wind-pruning" phenomenon that has created a surreal environment. The oaks also support a vast wildlife population with their massive, late fall acorn crop.

East of the forest lies the main dune system, which runs the length of the island and ascends abruptly from the forest floor. These shifting sands change from day to day. In order to lessen the human impact on this fragile system, a series of designated dune crossings has been established. Beyond the main dune line is a more stable area known as the inter-dune meadow. This narrow strip, with its shrubs and grasses, attracts many forest-dwelling animals (as well as the feral horse population), especially in late fall.

The freshwater wetlands of Cumberland Island consist of more than 600 acres of heavily wooded swamps, punctuated by open ponds and marshes. Many animals find refuge here, including the island's dense population of bobcats.

WEATHER Cumberland Island's almost 18 miles of wild, unobstructed shoreline offer new photo opportunities with every season and tidal change. Winter storms often bring ashore many types of marine animals. Sometimes, shells cover large sections of the beach, along with an abundance of scavenging gulls. Heat and insects can make camping difficult in the summer.

PHOTO EXPERIENCE The 45-minute trip from the coast to Cumberland gives a panoramic view of the vast salt marsh system. The boat's first stop is an excellent place to photograph wildlife, as well as the ruins of the old Carnegie mansion. A trail provides access to the marsh, inter-dune meadow and beach. As with most wildlife, telephoto lenses (300mm or more) allow you to get close-up shots without disturbing the animals. Landscapes on the island can be photographed with any type of equipment, from 35mm to large-format.

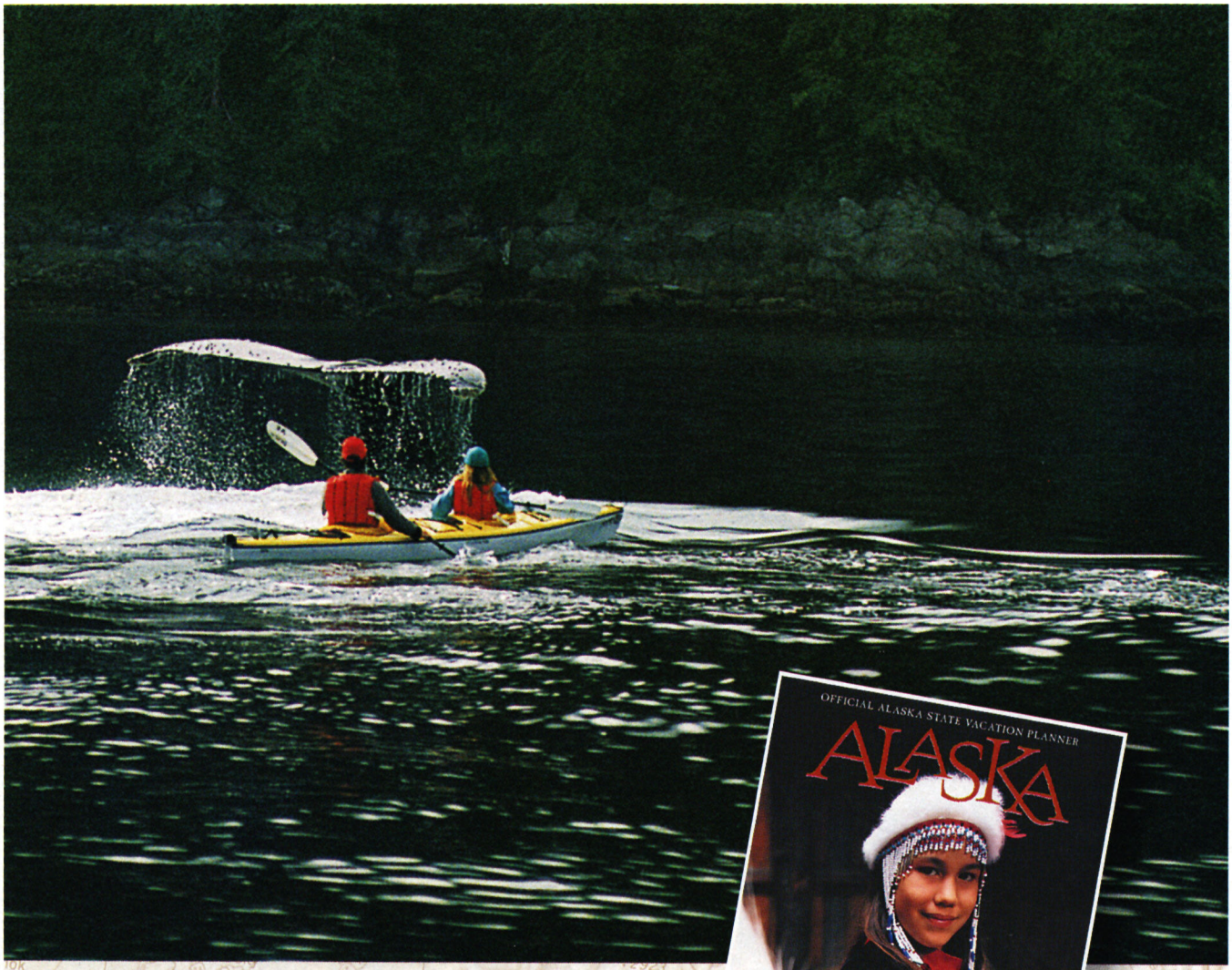
A photographer could spend many days in the salt marsh tidal zone recording its food chain. Microorganisms break down grasses and convert them to food for an impressive array of fish, mollusks and crustaceans. In turn, mammals and wading birds feed on these lower forms.

Accommodations are available at an inn on the southern part of the island, and there are four backcountry campgrounds (all drinking water should be treated first). There are no stores, so photographers must bring all their necessities.

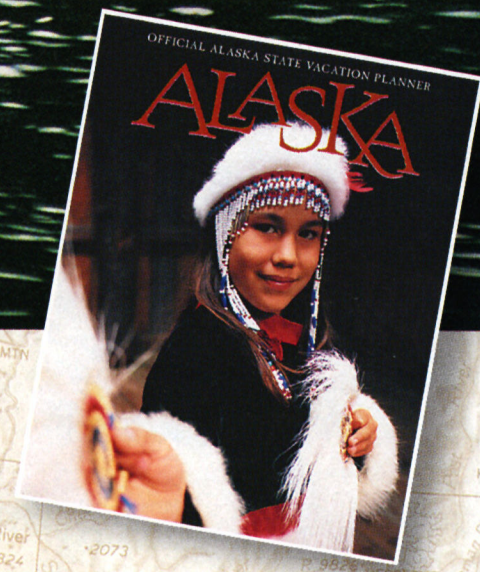
Contact: The National Park Service, (912) 882-4335. **OP**

BEST TIMES Spring is a good season for the visiting photographer because the wildlife is evident and the weather is nice. The ocean waters warm up in the spring, and many animals (including bottlenose dolphins) begin feeding near the beach. For landscape photographers, the marsh grasses make their most dynamic color changes in spring and fall, and it's not too hot to enjoy yourself.

Text And Photography By Fred Whitehead



Kayaking, Near Juneau



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The Edge Of Light

Dramatic light can help define the subject

BY WILLIAM NEILL

If you ask me what my favorite light is for photography, I'll say soft light, like on a rainy day. I like the subtlety of light where harsh shadows aren't present, and I enjoy the richness of the colors that film records in such conditions. Sometimes, though, nature's lighting is anything but subtle. When the sun is shining, I look for the edges of light.

The most dramatic lighting conditions for outdoor photography often occur when light and shadow work together to define a subject. It's these grand theatrics in nature that give landscape photographers such a thrill. The contrast of a dark shadow behind a backlit branch of autumn leaves or a sunset-lit mountain glowing in front of a dark storm cloud will give power to your images. Shapes and lines stand apart with graphic emphasis.

However, the use of such contrast can't be indiscriminate. If forms are to be accentuated by the light, then one must be highly selective. A branch without grace will only look more so in contrasting light. Extra time spent searching for the best shape or design is always worthwhile.

The image represented here, "*Half Dome and elm, winter,*" was photographed on a January afternoon in Yosemite Valley. I was driving into the valley from my nearby home to check my mail! I confess that my timing was based on hopes for some good light, and fortune came my way. Warm afternoon light struck this elm tree as Half Dome, darkened by storm clouds, brooded in the background. I plowed through the snow in the meadow with my 4x5, looking for the right place to stand.

In these spectacular conditions, where an adequate photograph could have been taken blindly, I felt that adrenaline rush of opportunity! Still, I needed time to balance the elements of tree, meadow and cliff. Fortunately, the light remained long enough for me to find my spot. I placed the tree fully in the frame but off to the right. By including the entire tree, the wonderful shape of the elm tree, which

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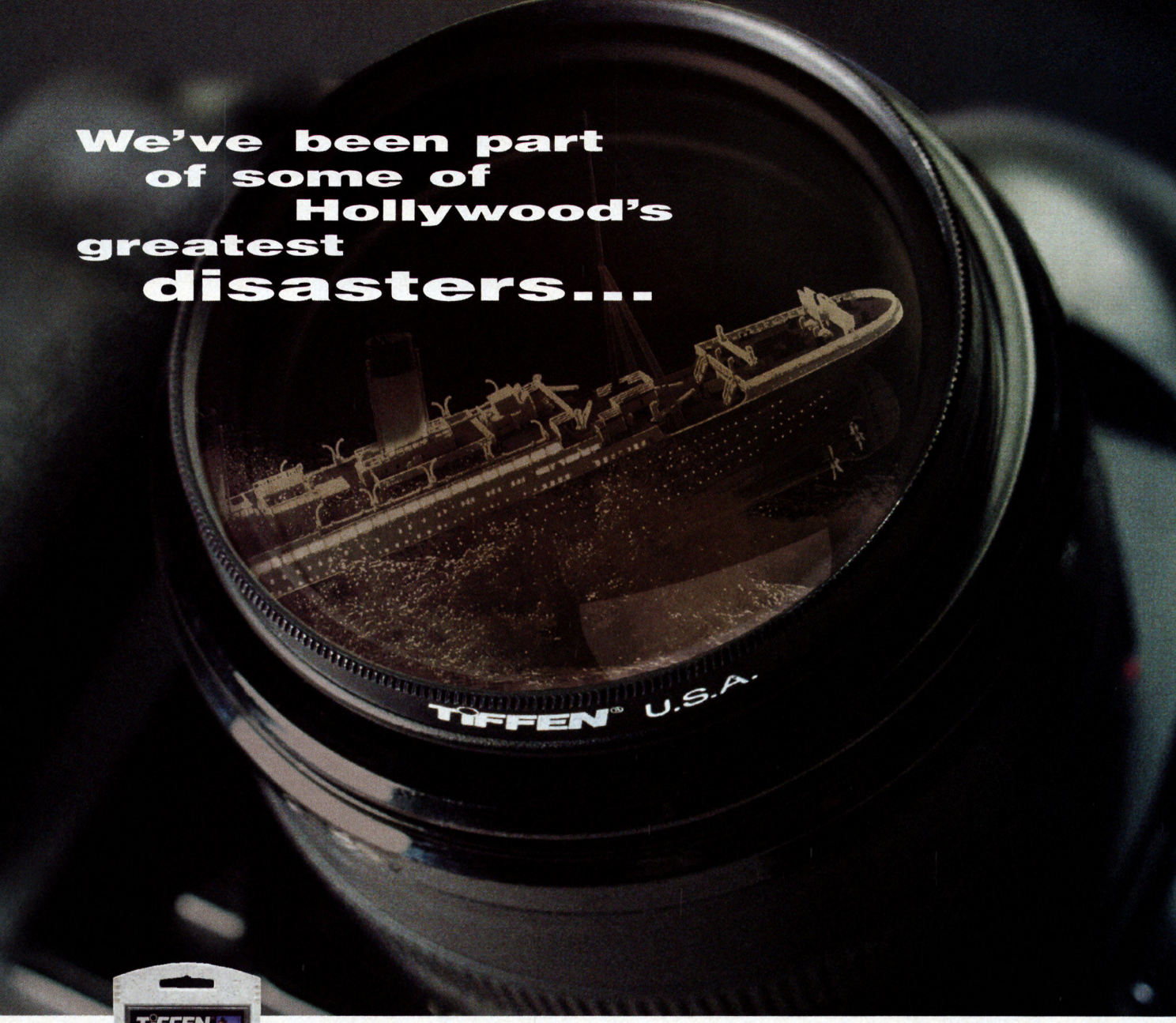

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coincidentally echoes the shape of the Yosemite icon, is given prominence in this composition.

With the angle I chose, Half Dome was clearly visible, but of secondary importance. The dark background of Half Dome and cliffs sets off the tree's snow-laden branches. As with many clearing storms in Yosemite, by the time sunset arrived that day, the sky was clear and the dramatic edge of light was gone.

Sometimes, as with this image, these edges of light are caused by weather. Other situations are more predictable as they're a function of season or time of day in combination with the local geography. I know meadows in Yosemite Valley where the oak trees become dramatically backlit as the morning sun rises over the cliffs. The cliffs, still in shadow, provide the dark backdrop. The graceful lines of the tree become silhouetted while the leaves are glowing in light. These more predictable conditions are found everywhere, which is why frequenting your local, favorite landscape will give you the chance to learn its nuances.

Dawn and dusk are times of the day when light is on the edge between day and night. Even though the contrast of light and shadow isn't directly seen, the light reflected at a low angle through the earth's atmosphere gives lovely colors and a glow on the landscape. This time of day, often during that half-hour before sunrise and after sunset, is a magical and productive time to photograph. I'd like to see the view of this edge of light from space.

Speaking of the big picture, we're now on the edge of time. The passing of one millennium to the next should inspire us to assess the state of our planet. What kind of landscapes will our grandchildren's grandchildren find? There can be little doubt that the impact of humankind on the earth has accelerated exponentially just in the last century. We must strive to envision what kind of evolution, culturally and environmentally, will occur and for what type of existence we hope. Nothing less than nature's profound beauty is at stake. **OP**

***William Neill**'s Web page address is www.WilliamNeill.com.*

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Frozen Fingers And Cold Cameras

Cold Hands And Camera Controls • Long Lenses On The Cheep • Graduated Metering • Seminars

BY GEORGE LEPP

Cold Hands And Camera Controls

Q I have poor circulation in my hands and photograph with difficulty during cold weather. Do you have any tips on how to make my photo sessions more comfortable this winter?

S. Llama
Austin, Texas

A There are several ways to help the situation by using gloves. A glove that maintains warmth in your hands and still allows the manipulation of the camera controls is important. It's imperative that the gloves or glove liners not constrict the blood circulation in your hands. Thin liners separate from the gloves help layer the warmth-retaining aspects of a glove system. Some people use silk while others consider a wicking material like polypropylene. Again, be sure the liners are large enough so they don't constrict the circulation in the hands.

You might try mittens over the liners, as they can be warmer and less restrictive than gloves. You can also get mittens that have a flap to release the four fingers in the liner in order to manipulate camera controls. The fingers can then be placed back into the mitten to retain warmth between photographs.

Keeping your hands dry is also critical in cold weather. Avoid handling snow or wiping off snow-covered objects with the gloves. Also, consider gloves with a Gore-Tex® membrane.

Adding warmth to the hands is a good idea and can be accomplished by placing a chemical heat pack in the palm of the hand inside the glove (Grabber is a readily available brand). These heat packs typically last at least four hours and can be a lifesaver in really cold environments. I've even taken these heat packs and attached them to the motordrive/winder of the camera with a rubber band to keep the batteries warm.

Long Lenses On The Cheep

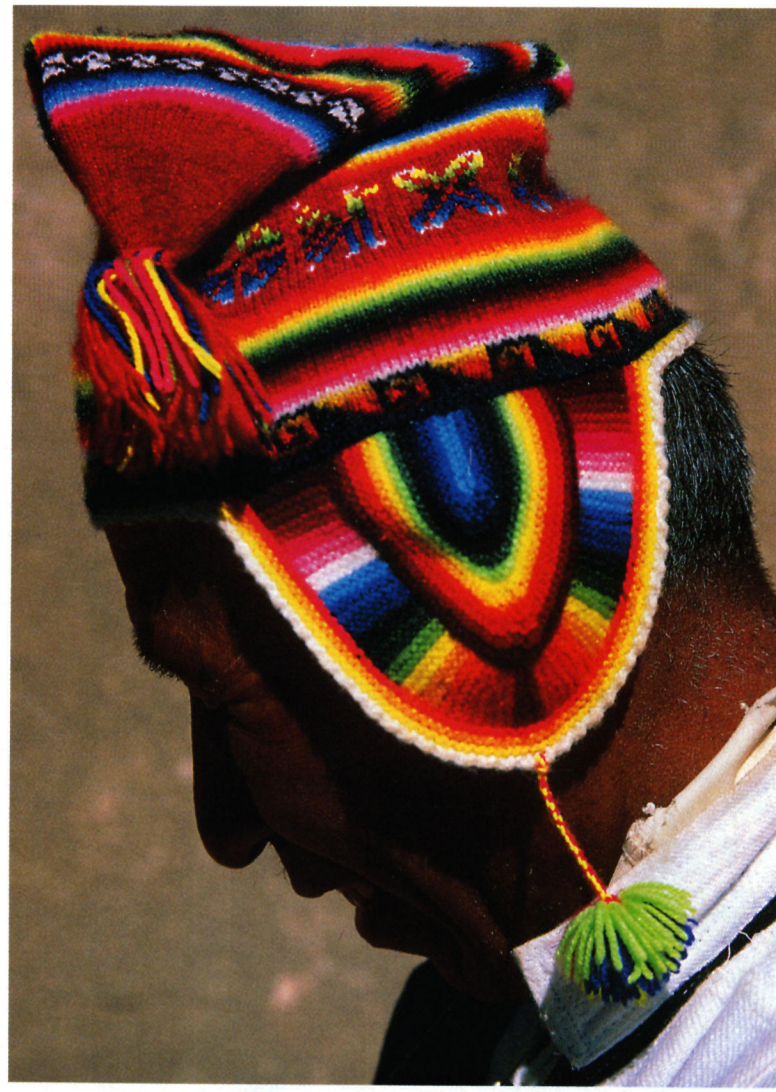
Q I'd love to take photographs of birds, but the cost of the long lenses from my camera manufacturer is prohibitive. Do I just forget this type of photography, or are there some less expensive alternatives that will let me reach out and make a significant bird portrait?

C. Puerlinn
El Paso, Texas

A There are a number of ways to get to a longer focal length with a minimum of compromises. The first is to consider the telephoto lenses from one of the independent lens manufacturers such as Sigma, Tamron and Tokina. Their 400mm *f*/5.6 lenses are priced well below the prime 400mm lenses from the main camera manufacturers. Granted, the lenses from the main camera manufacturers may have added features such as image stabilization, added durability and improved sharpness, but these lenses are very capable, offering images that are definitely publishable, and a good alternative for those on a tight budget.

Another possibility is to use tele-extenders with lower-priced prime medium telephoto lenses to extend their reach such as a 2X extender with a 200mm lens. This method actually has the advantages of lighter weight and a closer focus range than the prime long lenses you're matching. On the other hand, the downside is that the resulting *f*-stop will probably be slower and the quality of the equiv-

SIGMA



OUR WORLD

Colors are still fresh after 600 years – Andes.
Takeshi Ishikawa: Born 1950, Ehime, Japan. Studied under Eugene Smith after graduating from Tokyo Photography School, then moved to the US in 1975 and became a freelancer. Currently engaged in creative activities focusing on ruins, descendants and festivals of ancient civilizations such as the Inca and Maya. Photo data: SIGMA 28-300mm f/3.5-6.3 DL ASPHERICAL IF HYPERZOOM; exposed for 1/250 sec. at f/5.6.

TAKESHI ISHIKAWA SHOOTS THE WORLD WITH A SIGMA LENS

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alent image may be slightly less than the lens without a tele-extender.

I've achieved excellent results starting with a quality 300mm *f*/4 lens and adding either a 1.4X (420mm *f*/5.6) or 2X (600mm *f*/8). The gain with a quality 200mm is 280mm using the 1.4X and 400mm with a 2X attached. Both the 200mm and 300mm lenses focus quite close and that distance is maintained even when the tele-extenders are attached.

I don't usually recommend the addition of tele-extenders to zoom lenses, but good results are possible with quality medium-range zooms and a 1.4X tele-extender. The lenses that are the best candidates are the 80-200mm and 70-200mm *f*/2.8 lenses. I've even used the Canon 100-400mm *f*/4.5-5.6L Image Stabilizer lens with a 1.4X attached (560mm *f*/8) with publishable results.

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Graduated Metering

Q When using a graduated neutral-density filter, do you meter before or after positioning the filter?

B. Krasznai
Boulder, Colorado

A I'd recommend metering the area not held back by the graduated filter either before or after placing the filter. Your exposure will be based on this portion of the image. The graduated portion of the filter should bring that area's exposure closer than it had been previously.

One trick to see where the delineation of the graduated filter's edge will be is to hold a business or credit card over the dark portion of the filter along the edge where the graduation takes place. By looking through the camera, you'll see exactly where the transition cuts across the image. Be careful that you don't have any foreground features sticking up into the area being held back. When this happens, the taller feature is abnormally darkened and the technique has a phony look. The best filter effects are those that are seamless and unobtrusive to the image content.

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Spokane, Wash., Apr. 1 and 2, (509) 926-5224
Dayton, Ohio, Apr. 8, (937) 435-9748
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If you have any tips or questions, address them to: OUTDOOR PHOTOGRAPHER, Dept TT, George Lepp, 12121 Wilshire Blvd., Suite 1200, Los Angeles, CA 90025-1175 or on the Internet at www.leppphoto.com.

SIGMA

Drawing Closer, the Lens Reveals a Rich Tapestry of People and Colors – Elephant Festival, Thailand.
Ben Simmons: Born 1952, Georgia, USA. Studied photography at University of Florida. Published a photography book focusing on his original view of Japan, after visiting the country as a photojournalist in 1983. Currently he is engaged in various creative activities. Photo data: Sigma APO 500mm f/4.5 EX HSM; exposed for 1/250 sec. at f/5.6.

OUR WORLD

BEN SIMMONS SHOOTS THE WORLD WITH A SIGMA LENS

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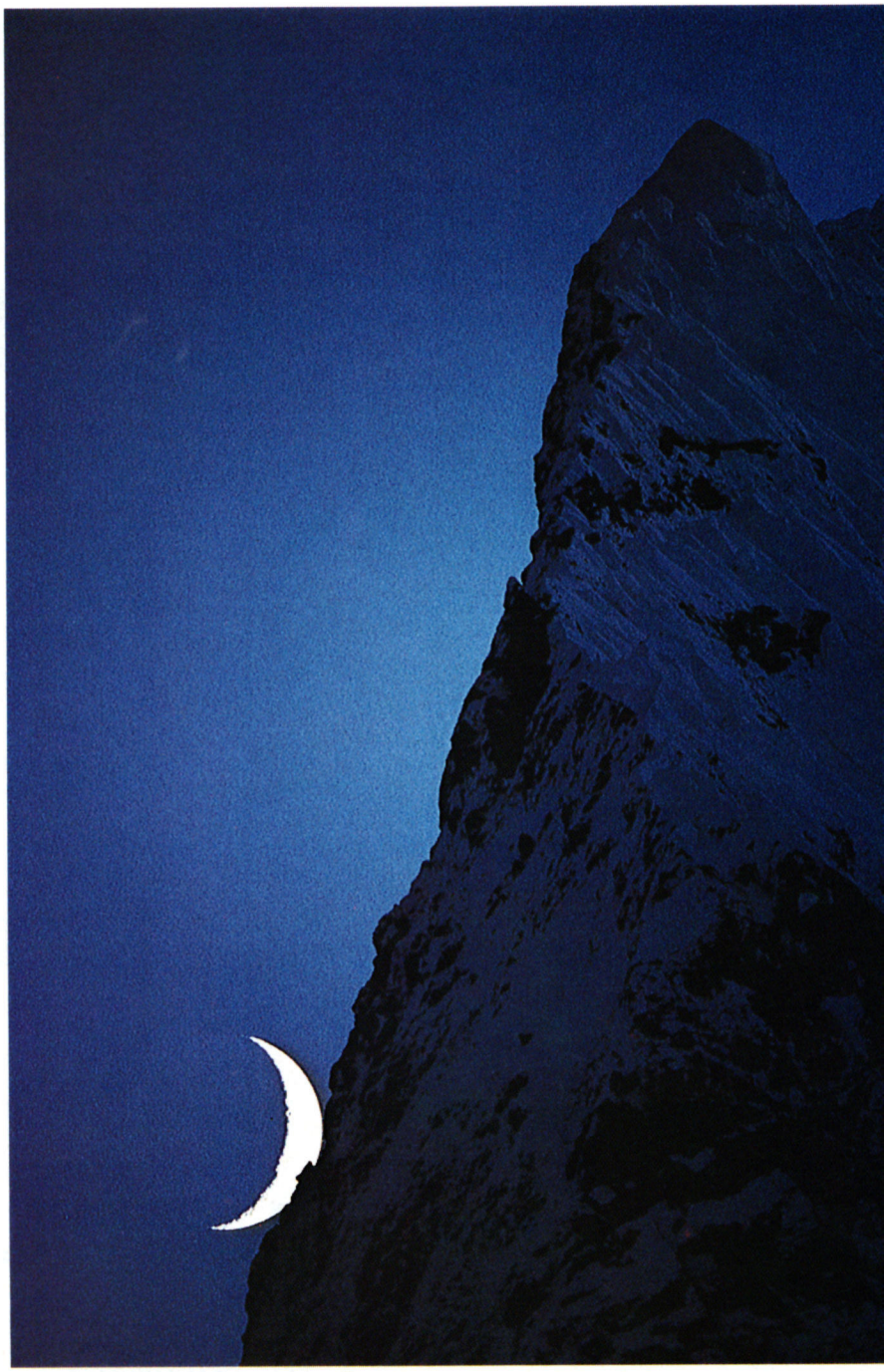
Thoughts For The Millennium

Nature photography has great potential to celebrate the planet and turn people toward stewardship

BY GALEN ROWELL



My father, a philosopher who lived into his 90s, mused that he was born into the horse-and-buggy era and lived to see astronauts land on the moon. He hoped that this would prove more significant than Eisenhower's avowal of the same years as spanning the gulf between the musket and the hydrogen bomb. So do I.

My father's revelation was about so much more than transportation. As a nature photographer, I believe that the single photograph that most changed our world view was basically a snapshot that captured the highlight of my father's later years. Colonel William Anders lifted his camera to the window in 1968 to capture earthrise over the surface of the moon. That vision of a tiny, fragile earth without political boundaries has profoundly changed our self-image.

I believe that this fine still photograph shot on a Hasselblad has proven far more enduring than the video coverage of any of the historic lunar Apollo missions that followed. Why? For one thing, the view back to earth evokes a more passionate response than a replay of moving footage of stepping on the moon. Each time I see the earthrise photograph, I contemplate something different, something new, combining memories of my own life experiences with the image before my eyes.

So it is for all successful nature photographs. They fail unless they create fresh wonder and passion in the mind of the beholder. As the millennium turns, my goal continues to be to use my photographs and words to celebrate the enduring natural heritage of our planet and further the kind of passion that turns people toward stewardship.

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However idealistic these words sound, there's a practical side to my philosophy as well. Of course, I'll still sell a Sierra sky for the background of an Isuzu ad. To do so takes almost none of my time and gives me the money to invest in projects I really care about. Isuzus are going to sell with or without my sky, and my participation wouldn't cause anyone who wasn't already so inclined to buy one and drive it across a mountain meadow.

Ask me to shoot an assignment for Isuzu's ad agency showing a vehicle sloshing ankle-deep through such a meadow, even if it's proved to me to be on private property and mitigated by the planting of a billion trees in Brazil, and I'll say no at any price. That ad would create impact, as do many travel stories that tout wild and exotic locations without promoting environmental awareness about them.

Stock sales for publications and gallery sales of exhibit prints have enabled me to spend much of the last decade doing book projects of my choice. *Poles Apart: Parallel Visions of the Arctic and the Antarctic* created broad awareness of our last, vast wildernesses. *My Tibet,* written with the Dalai Lama, created similar awareness of the natural and cultural heritage that's fast disappearing at the hands of the Chinese occupation. *Bay Area Wild* celebrated the preservation of vast urban wildlands surrounding San Francisco, both visually in terms of photographs and by the written word in terms of passionate individuals who have worked to create more than 200 natural preserves within 40 miles of the city. I believe the book has also had a metaphorical impact on potential activists in other metropolitan areas around the world. My most recent title, *Living Planet,* with photographs by myself, Frans Lanting and David Doubilet, celebrates and documents a whole new approach to preserving the Earth's biodiversity by designating the "Global 200" bioregions that best contain all the natural links.

I may never make a single image as powerful as Bill Anders' earthrise, but what keeps me trying in this seemingly paleolithic medium of still images shot on color transparency film is the realization of just how powerful the medium remains, despite IMAX films, video, the Internet, satellite phones with modems to send instant digital imagery and all the other modern gadgetry devoted to simulating real-time experience.

Early on, I came to believe that the closer a medium comes to virtual reality about the natural world, the more it guarantees a high degree of aesthetic loss. There's good reason why the subject of a highly successful CD done by Bill Gates' Corbis Corporation was a tour through an art gallery, where the experience is actually just a technical recreation of viewing two-dimensional flat art.

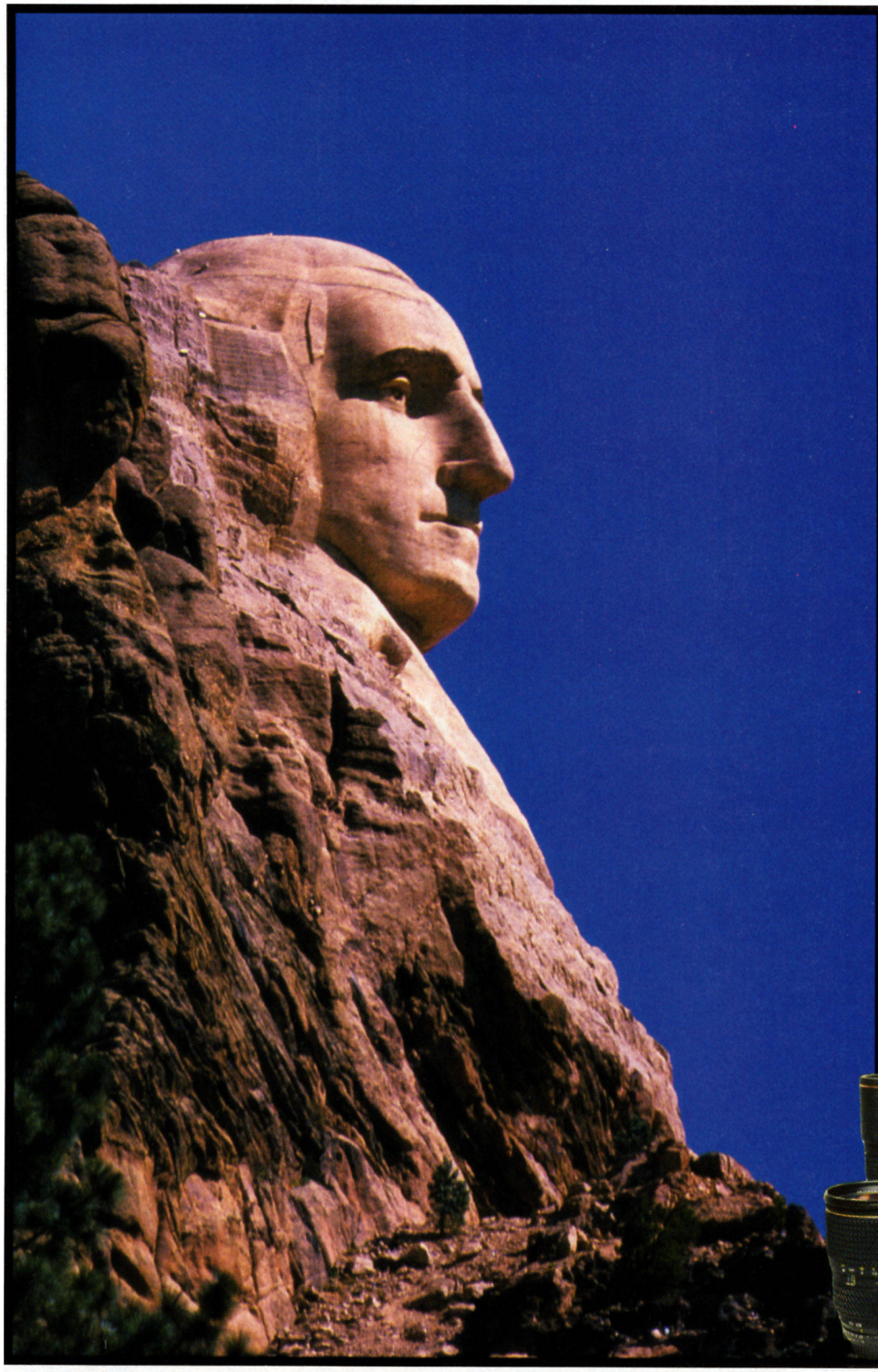
Still photography done with integrity continues to create the finest bridge between art created for leisure-time contemplation and documentary validation of personal experience. I decided nearly 40 years ago never to become involved in motion pictures because even low-budget documentaries always seem to have a serious effect on the very experiences they seek to capture. My favorite still images are those that capture a special moment in my own experience while allowing me to move on spontaneously, without a script, a crew or an onus to come back with a preconceived story.

In the years that I did many assignments for *National Geographic,* those of us who were contracted by story, rather than being on staff, were free to sell our outtakes 60 days after the selected photos appeared in the magazine. I learned not to be sad when what I thought were my best pictures didn't make the layout. That meant that other images I shot fit the preconceived story idea of an adventure, a culture or a creature better than many single images that came about through serendipity. Instead of ending up "on the cutting room floor," these images have often become my most cherished, published and sought-after works. Other *National Geographic* photographers have had similar experiences. I'm worried, however, about the direction of still photography in the new millennium.

Postmodern exploration and adventure involve instant imagery on commercial Web sites to provoke the response of a global audience while participants are still in the field. Mag-

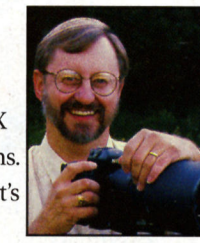
(Cont'd on page 103)

"From Up On High–Would I Lie?"

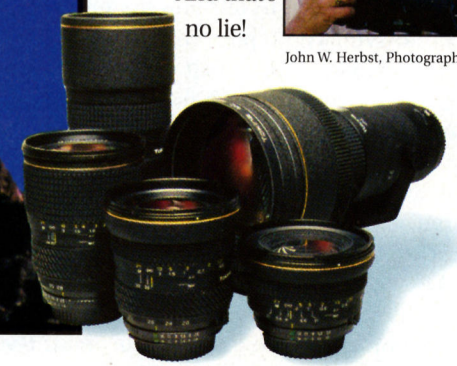


For years now, the Tokina AF 80-200mm f2.8 lens has been my day-to-day "workhorse" lens. The versatility of this lens meets the constantly changing challenges and demands that my work as a wildlife and nature photographer is forever encountering. When it comes down to it, a lens is nothing more than a tool. But it is the quality, versatility, value and durability of these photographic tools that help to determine my success as a professional photographer.

The Tokina AT-X 828AF PRO lens meets and exceeds all of the demands that I place upon a lens. Its compact size, accurate autofocus and smooth operating tripod collar coupled with its critical sharpness make this lens one of the great values in the lens market today. In addition, this lens is by far the most responsive and best handling 80-200mm f2.8 lens that I have ever owned or used. Tokina's tradition of excellence is alive and well with their AT-X 828AF PRO lens. And that's no lie!



John W. Herbst, Photographer



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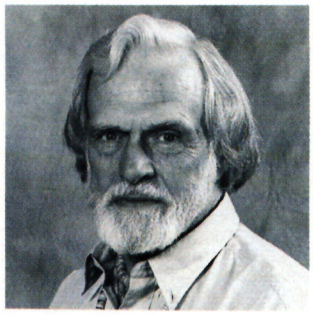

Theodore Roosevelt National Park, North Dakota

Explore the wealth of wildlife in one of the least traveled national parks

BY LEONARD LEE RUE III

I can't begin to tell you the number of times that I've driven right past the entrance to North Dakota's Theodore Roosevelt National Park without going in. This year, I drove in and was amply rewarded with great wildlife photo opportunities.

There are two units to the park, the south and the north, that are 60-plus miles apart. The south unit is the one most often visited because it's right on Interstate 94, 63 miles east of Glendive, Mont., and 10 miles west of Belfield, N.D. The park entrance is reached by turning off I-94 to the little town of Medora. The south unit visitor's center is one block off Medora's main road. By all means, stop at the visitor's center, which is dedicated to the president after whom the park is named. Theodore Roosevelt was a great hunter, but above all, he was a devoted conservationist, and the guiding force behind the establishment of 18 national monuments, five national parks and 51 wildlife refuges. Roosevelt also created the U.S. Forest Service and set aside vast tracts of land as national forests.

The two units of the park contain 70,447 acres. The south unit has a 36-mile-long paved loop drive; the north unit has a 30-mile round-trip road. We camped at the Cottonwood Campground in the south unit.

Just recently, *National Geographic* magazine featured an article on the disappearing prairie dog. I can't argue that the black-tailed prairie dog population was decimated by the use of the poison 1080 before President Nixon banned its use. However, I've never seen as many prairie dogs as we did in Theodore Roosevelt National Park—they're there by the thousands.

Another beauty about this national park is that it's one of the least visited. Despite the fact that the park isn't heavily used, everyone going into the south unit stops at the first prairie dog village they encounter after driving up the hill past the I-94 overpass.

The village is on either side of the road, and the prairie dogs are habituated to the tourists. You can photograph the little diggers in any of their villages in the park, but your success is assured in this first village. A word of caution: You don't have to stay on the road, but be careful in any prairie dog village, as the rodents do carry ticks and lice, and their burrows are used by black widow spiders and prairie rattlesnakes. We didn't see any of these critters, but then we saturate the legs of our pants, socks and shoes with Permanone to keep off the ticks and lice.

Because the prairie dogs live on both sides of the basically east-west road, you can photograph them at any time of day. Midday is the poorest time, of course, because of the harsh overhead light, and the "dogs" slow down their activities between 11 a.m. and 2 p.m. About an hour before sunset, cottontail rabbits also pop up out of abandoned prairie dog holes to begin to feed. I saw no burrowing owls at any of the prairie dog villages in the park, which is most unusual. The largest prairie dog colony was located at the end of the dirt road that goes back to the Halliday Well site.

Western meadowlarks can be found throughout the park, but I got my best photos of them at the first prairie dog village.

Both elk and bison have been reintroduced to the park and, although the bison are common, we saw elk only one time and couldn't get any close-up photos of them. We photographed the bison on the back side of the loop.

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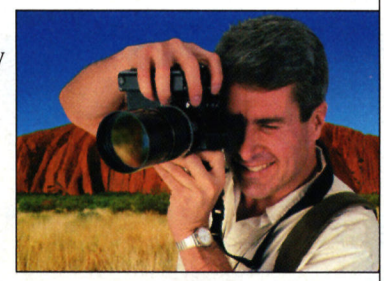

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Both white-tailed and mule deer can be found throughout the park, but we saw most of them near the brushlands along the Little Missouri River. Although we were there in early September, the days were exceptionally warm and the deer activity was at a minimum after 8 a.m. and didn't start up again until after 6 p.m. Because much of the land is canyon country, by 6 p.m., the lower elevations were already in dark shadow, although the plateau tops were still bathed in sunlight.

Coyotes are common, but very wary, which is most unusual for a national park. Cougars are reported, but your chances of seeing any are scarce.

Ring-necked pheasant and Merriam's wild turkey can be found in the grasslands and brush along the Little Missouri River flats. Both birds were extremely cautious. We only saw the pheasants after they had flushed.

One of the park's greatest attractions is the wild horses. We found a herd of 16 wild horses, led by an iron-gray stallion. As we stopped, they swept across the road, up a small hill, and were gone—all but the stallion, who remained on the skyline watching us to make sure we posed no threat to his herd.

In addition to the wildlife, the park is also famous for its scenic grandeur. The Badlands is a maze of gray clay banks, but in many areas it has surface coal seams that have caught fire in the past. These slow-burning seams have baked the gray clay into bright red, orange and yellow scoria. The most spectacular areas are the Scoria Point Overlook, the North Dakota Badlands Overlook and the view from the top of Buck Hill. At all of these spots, a panoramic camera is needed to do the sites justice.

To reach the north unit of the park, turn north of I-94 at Belfield onto Route 85, a distance of 54 miles. The scenic view at the River Bend Overlook is spectacular, begging for documentation. The Little Missouri River and its canyon are a miniature Grand Canyon.

Opposite the entrance to the Juniper Campground are the cannonball concretions, huge stone marbles three to four feet in diameter, just waiting for some giant to come along.

Will I go back? You bet I will. See you there. **OP**

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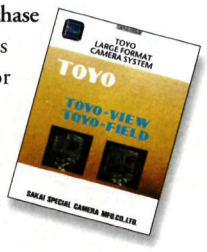

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Right On Target

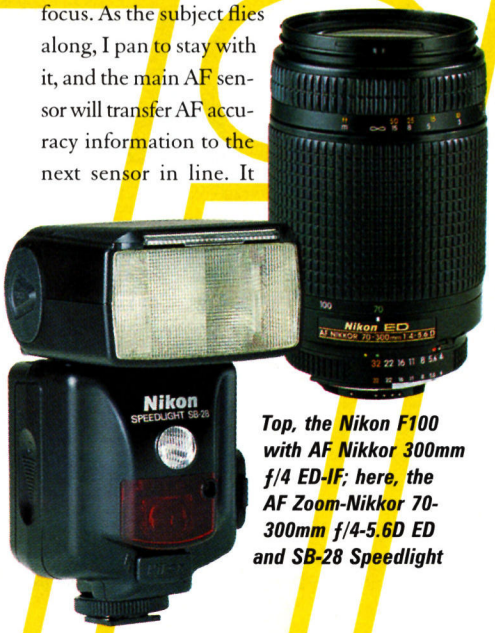
Professional wildlife photography demands superior performance in a total imaging system

BY DANIEL J. COX

I've been extremely fortunate in my life—traveling, photographing and seeing the world, and being able to combine my passions for photography and the outdoors into an occupation that most are only able to dream about. However, there are extremes that aren't quite so ideal, and most come under the guise of bad weather, dusty roads, pouring rain and frigid, below-zero temperatures. It's all part of the game, though. To help smooth out the bumps of frustration, I've always found benefit in working with equipment I can believe in and trust.

The cornerstones of Nikon products truly are durability, quality and ease of use. For example, take the Nikon F100, an incredibly solid camera. Like the F5, the F100 incorporates excellent features including "custom settings" that allow you to personalize how many of the camera's features operate.

I use the Dynamic Auto Focus all the time. When photographing fast-moving birds, it's invaluable. The five-spot AF sensors work together to keep a speedy subject in accurate focus. As the subject flies along, I pan to stay with it, and the main AF sensor will transfer AF accuracy information to the next sensor in line. It keeps me on target. With the five AF sensors working together, I benefit from a huge portion of the viewfinder acting as my target area.



Top, the Nikon F100 with AF Nikkor 300mm f/4 ED-IF; here, the AF Zoom-Nikkor 70-300mm f/4-5.6D ED and SB-28 Speedlight

The other option related to the focus modes is Spot AF. It's like having an in-the-viewfinder compositional aid. Left, right, top, bottom and center—it's all there for me to choose for my vision of a properly composed photograph. And it's speedy, too. The little AF thumb pad on the camera back is quick, efficient and effortless in allowing me to move to the five different AF zones within the viewfinder.

The AF start button on the back of the camera is set by way of a simple custom function feature, and it's engaged nearly 90% of the time on all my cameras. You really have to use this custom feature to appreciate how it works, but quite simply, it allows you to trigger the autofocus from the back of the camera without touching the shutter release.

The 3D Matrix metering system on the

©Daniel J. Cox/www.naturalexposures.com

DANIEL J. COX

F100 is superb. How it's able to correct for certain situations that fool most meters I have no idea, but it does, and it does it well. And I never have to take my eye away from the finder to change the meter's settings—or any other feature of the F100, for that matter.

While I've used some extreme lenses lately, I'm finding myself wanting to reduce weight without sacrificing quality. Nikon has filled this niche with the new AF Zoom-Nikkor 70-300mm *f*/4.5-5.6D ED lens. I bought this lens mainly to reduce the weight of heavy optics while backpacking. The ED glass is what sold me, and I was amazed at the price since it included the finest glass Nikon makes. Another lens I've been using is the AF Nikkor 300mm *f*/4 ED. It's much lighter than my larger 300mm *f*/2.8, comes with the same excellent ED glass, incorporates a super-rugged design and is equal in sharpness to my larger 300mm, but is much easier to carry. With the advent of superior quality films at higher ISOs, the 300mm *f*/2.8 days are getting fewer and farther between.

Even wildlife photography is all about light, and the Nikon SB Speedlights can make photos where they didn't exist before. I earn my living by squeezing every last photo out of whatever situation I'm in. Before the auto-balanced, fill-flash capabilities, a shoot would come to an end much quicker than it does now. Using Matrix-Balanced Fill-Flash can eliminate harsh shadows that appear two hours after sunrise and two hours before sunset. Dark eye sockets are no longer a problem. I put on an SB Speedlight in these situations and shoot without care. Sometimes, I'll use flash compensation on the Speedlight to creatively change the amount of fill light the flash is putting out. Once again, I have infinite control over the system I'm working with.

For more information on the Nikon Total Imaging System, call 1-800-NIKON-US or visit www.nikonusa.com

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Nikon's Micro Nikkor lenses give outstanding performance from up close to infinity

BY JOHN SHAW

The Closeup Standard

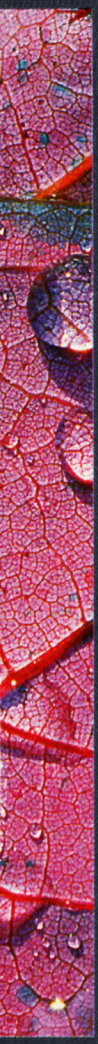
Nikon has always been at the forefront when it comes to lenses designed for closeup photography. I own and use all Micro-Nikkor lenses because of what they offer for my work. One particular feature I like is that Nikon has designed these lenses to focus to 1:1, a life-sized image on film, without added accessories. It's important to me to be able to photograph all kinds of subjects in the field, from the broadest landscapes down to the tightest closeups. The Micro-Nikkor lenses give me this ability with a simple turn of the focusing ring.

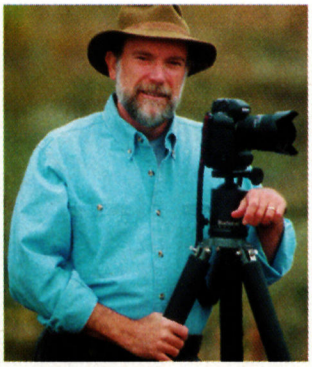
Which lens I actually use for my closeup photography depends on both the working distance I have from my subject and the background coverage I want in the image. The 60mm gives me the closest working distance—great when I'm shooting in tight quarters—and the broadest background coverage behind my subject while the 200mm switches these parameters. I always choose the lens appropriate for the conditions at hand.

But these lenses are not just for closeups. Indeed, I turn to them to photograph all sorts of nature subjects for one simple reason: they provide the best image quality possible. When I started out as a pro photographer about 30 years ago, I carried the 55mm Micro-Nikkor, a legendary lens in terms of performance. Today, I use the latest version of this normal focal length, the AF Micro-Nikkor 60mm *f*/2.8D. It maintains the tradition of no-compromise image quality. In fact, it's so good that it has become the de facto standard against which all other lenses must be compared.

Most of the time I work with a Micro lens mounted on my F5 body. This combination gives me a 100% viewfinder image, mirror lockup, AF sensor control and a choice of metering patterns, including spot and 3D Color Matrix. The F5 has become an extension of my mind, letting me record images without becoming distracted with the camera controls. All the features fall easily to hand, giving me quick response with no fumbling or searching on my part.

Top, the Nikon F5 with AF Micro-Nikkor 85mm PC f/2.8; here, the AF Micro-Nikkor 60mm f/2.8D





JOHN SHAW

Now there's a new addition to the Nikon lens line: the Micro-Nikkor 85mm PC *f*/2.8. This lens offers the ability to tilt the plane of focus, one feature which I've long wanted in a 35mm camera. Standard lenses always keep the plane of focus parallel to the film plane, limiting sharpness when the subject plane is at some other angle. By having the ability to tilt the lens, you can reposition where the plane of focus falls.

You can actually visualize this effect if you imagine you're photographing a field of flowers from your eye level. Aim the lens slightly down, then tilt the camera to the plane of the flowers. In the viewfinder, you'll see the flowers pop into focus front to back with the lens wide open. Now imagine doing that with your camera at a different angle to the subject. You simply tilt the Micro-Nikkor 85mm PC lens and get the same effect. And if you need traditional front-to-back depth of field, the PC Nikkor goes to *f*/45!

Of course, you can use the lens both for infinity shots and for closeups too, as the lens focuses down to 1:2 (that's a subject size of 2x3-inches). Imagine photographing a single autumn leaf from a slight angle while maintaining the entire image in sharp focus front to back. Can do with this PC Micro.

From my early work with the new Micro-Nikkor 85mm PC *f*/2.8, I can say that this lens truly belongs in the same family with the other Nikon micro lenses. It's sharp—very, very sharp.

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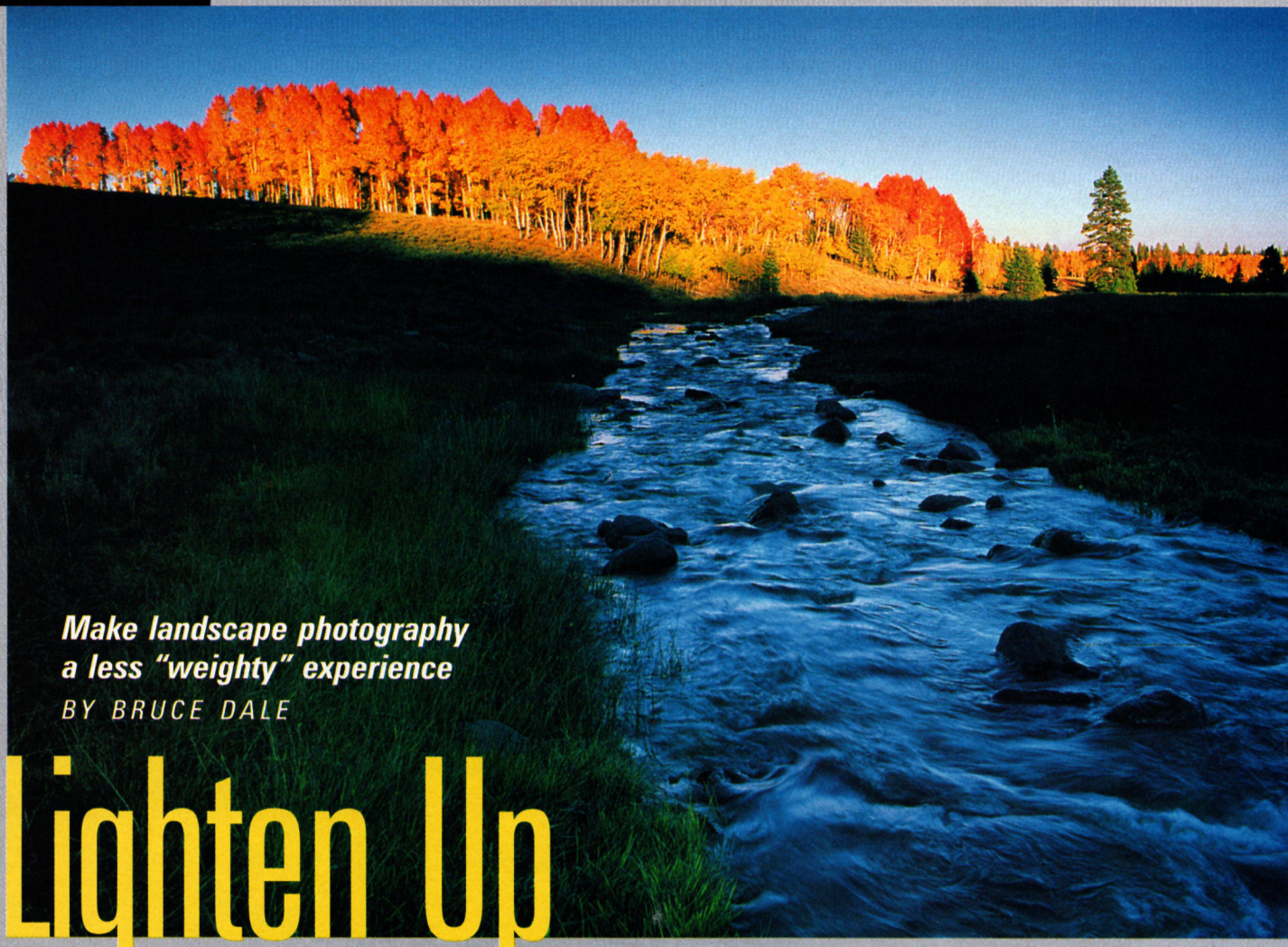


Make landscape photography a less "weighty" experience

BY BRUCE DALE

Lighten Up

As a photographer who works on location throughout the world, I try to reduce the size and weight of my camera gear as much as possible. But with assignments from major publications and corporate clients, I can't afford to sacrifice the image. Nikon's new AF Zoom-Nikkor 28-105mm *f*/3.5-4.5D IF and 28-200mm *f*/3.5-5.6D IF-ED lenses deliver legendary Nikon-quality optics in a lightweight, compact design, with enough focal range for 90% of my photography.

These new internal-focusing lenses offer exceptional range for landscape and travel photographers. I like to shoot landscapes from a variety of focal lengths. These Nikkor zooms allow me to explore perspectives from wide-angle to telephoto without having to switch lenses.

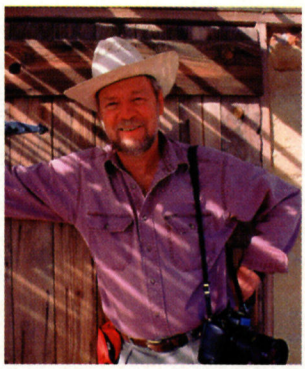
The Zoom-Nikkor 28-200mm *f*/3.5-5.6D IF-ED is a true workhorse, incorporating two aspherical glass elements for aberration-free photography. It can conveniently substitute for all but a few of my fixed focal-length lenses. The big zoom range gives me plenty of compositional flexibility, and the image quality is definitely Nikon.

If you really want to reduce your weight and bulk, the Zoom-Nikkor 28-105mm *f*/3.5-4.5D IF AF lens is smaller, a few ounces lighter and can close-focus to within inches. This last feature is particularly nice if you want to capture little details of a place to complement the grander images of the landscape.

Both lenses are Nikon "D"-type, which transmit distance information back to the camera for exposure calculations. They pair nicely with Nikon's ultra-lightweight N60 and N70 cameras.

The N60 is an ideal entry-level camera, with features you'd expect from a modern SLR, like Nikon's exclusive 3D Matrix Metering system. Even under tricky lighting conditions in scenes with a mixture of bright sun and deep shadows, this sophisticated metering system makes excellent exposures.

The N70 is also lightweight and compact, but adds more control for the advanced pho-

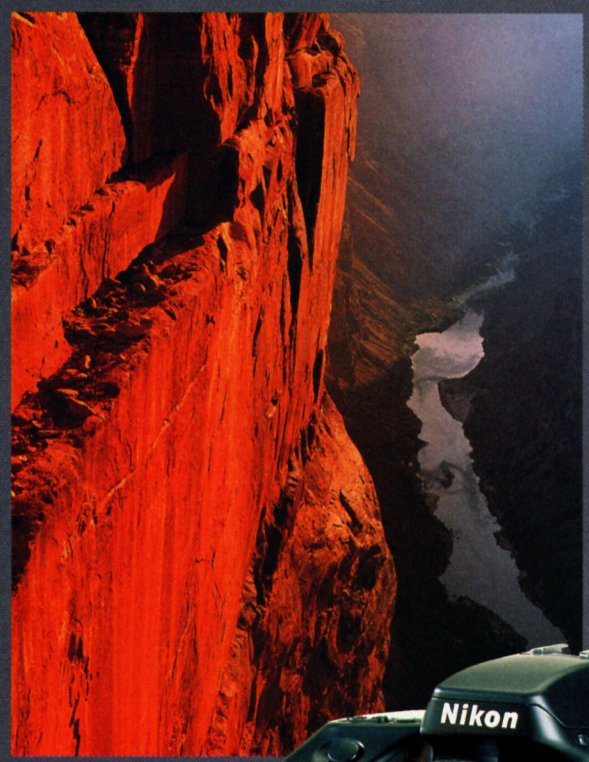


BRUCE DALE

tographer. In addition to the 3D Matrix Metering and center-weighted metering found on the N60, the N70 offers spot metering for exacting control when necessary.

The N60 and N70 have powerful built-in flash units, perfect for illuminating the details in the foreground of your landscapes. For more advanced lighting control with the N70, I can plug in one of Nikon's powerful SB-28 Speedlight flashes and get full coverage of my zoom range, complete with 3D Matrix multi-sensor-balanced fill-flash exposure.

As a *National Geographic* photographer, I've depended on Nikon equipment for more than 30 years to bring back the best images possible. With innovative, high-performance designs like these lightweight bodies and lenses, it's easy to understand why. You can see the difference a Nikon makes.



At left, the Nikon N60 with the AF Zoom-Nikkor 28-105mm ƒ/3.5-4.5D IF; here, the Nikon N70 with the AF Zoom-Nikkor 28-200mm ƒ/3.5-5.6D IF-ED

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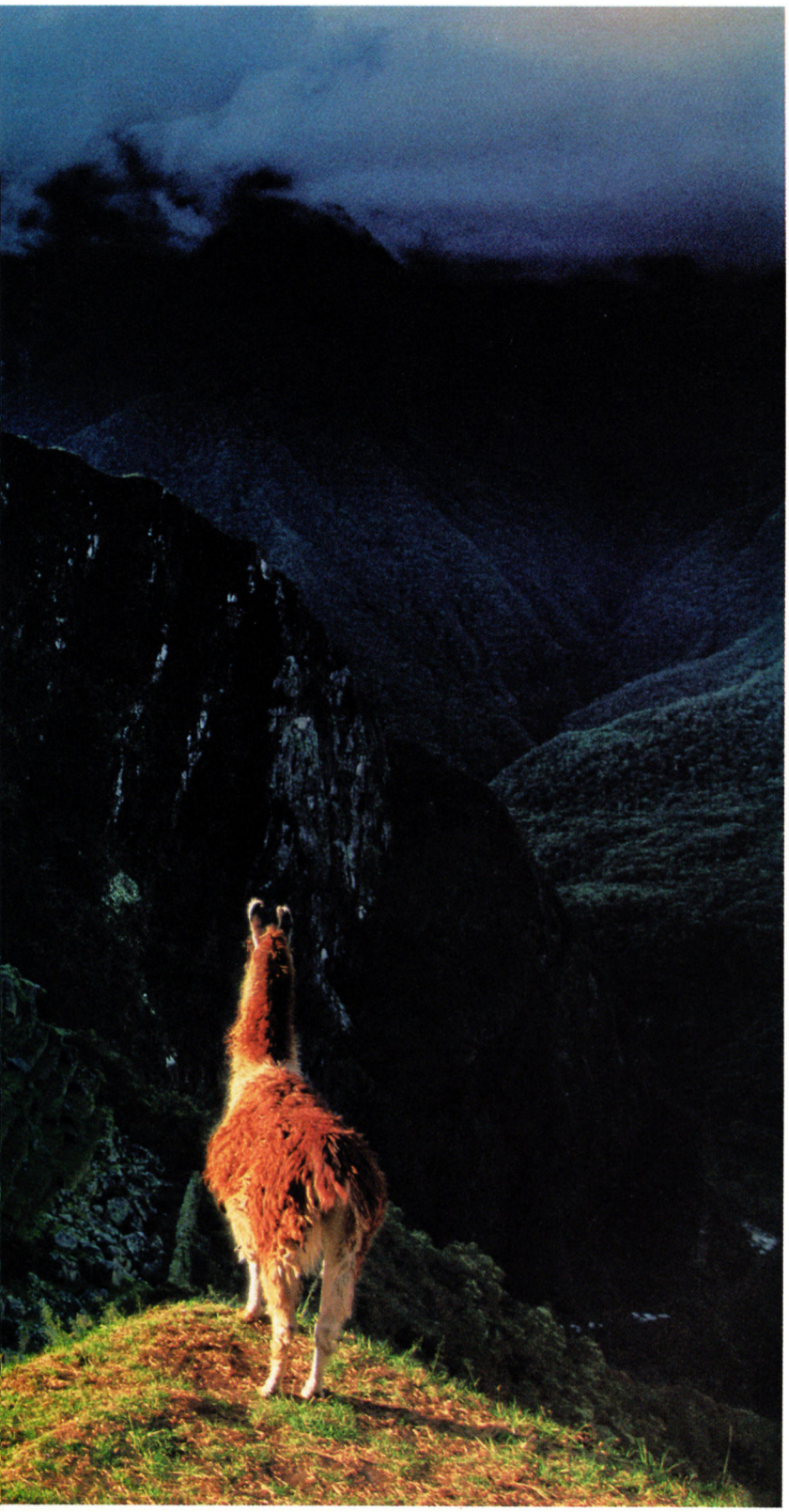


BY FRANS LANTING

Photographing famous landmarks is a challenge. Reality rarely lives up to expectations. I had traveled to Machu Picchu to launch a jungle expedition, but allowed myself some time at this fabled Inca city to try and create an image to illustrate the relationship between man and nature that was the true subject of my assignment in Peru.

Machu Picchu inspired awe and thoughts of time gone by, but my photographer's imagination lagged behind. I roamed through the ruins under brooding skies, yet struggled to see beyond the obvious.

At the end of the day when most tourists had left, a llama wandered in along the Inca Trail, as many of his ancestors must have been led to the city, loaded with supplies. I seized its approach as an opportunity to take a step back from the ruins I had been staring at and make the llama part of the scene.

By easing around the animal, I managed to offset its shape for maximum effect against a dark part of the background. The extreme contrast between highlights and shadows caused by a shaft of storm light made correct exposures tricky. In fast-changing situations, when I want to keep my mind free to develop a composition, I let the auto-bracketing exposure mode on my Nikon camera take over. By shooting at intervals of plus and minus two-thirds of a stop, I hedge my bets. Using up some extra film is the least of my worries.

When the llama paused, I was able to use its pose as the theme for a photo that connects animal and city. In the final frame, the llama's perspective has become the point of view of the photograph. He stands like a witness from the past, leading the viewer into the ruins. **OP**

For more information about Frans Lanting and Terra Editions (Lanting-signed books and fine prints), visit www.lanting.com.

THE BALD

John Pezzenti's 25-year project of photographing eagles across the country

By Mark Edward Harris / Photography By John Pezzenti, Jr.

Bird-watching, better yet, photographing them—what a relaxing way to enjoy the great outdoors. Well, maybe bird-watching isn't quite so idyllic for the species John Pezzenti photographs. In an effort to document the bald eagle, the Alaska-based photographer has been stalked by brown bears, cornered by rattlesnakes, has stumbled into poison sumac, suffered severe frostbite, been charged by a raging bull and has rolled trucks. Photographing eagles is risky business. How much easier life would have been if Ben Franklin had gotten his way and the turkey had become America's national bird!

But the eagle did become the nation's symbol of freedom. Unfortunately, a combination of pesticides, hunting and habitat destruction brought its population in the 1960s down to an estimated 450 nesting pairs in the contiguous United States. In the early years in Alaska, too, approximately 150,000 American eagles were killed for a bounty of 50 cents apiece because many people, says Pezzenti, "ignorantly believed that they killed off the fish population and carried off wildlife."

Thanks to an enlightened populous, the Endangered Species Act of 1973 and the efforts of individuals in the public and private sectors, the process leading toward annihilation has been reversed. Now, 5,000 to 15,000 nesting pairs inhabit the Lower 48, and 20,000 pairs are free to traverse the skies of Alaska.

In his newest book, *The American Eagle: A Photographic Portrait* (Viking Studio, New York, 1999), Pezzenti documents this noble bird as it soars back from the brink of extinction.

Outdoor Photographer: Why did you decide to devote a book to eagles?

John Pezzenti: This project really started awhile ago, when we were coming off the '60s into the early '70s. Whenever I'm around a bald eagle, though, freedom is exactly what it represents to me and to the thousands of people I've subsequently met, worked with and interviewed for this book. You see, the American eagle is the living icon of freedom, the only living monument that Americans have. They're regal, majestic birds.

I started photographing them very early on in my career, around 1974. In fact, they're probably one of the first creatures at which I pointed a camera. Photographing the American eagle turned out to be a 25-year, 28-state project.

Outdoor Photographer: Your book features a lot of great flying photos. How do you go

SYMBOL O

EAGLE

THIS SPREAD: Somes Sound, Maine. Photographing eagles takes great concentration and a steady camera. Tracking an eagle in flight is challenging to say the least. Pezzenti's long years of practice help him to be in the right place and to predict the movements of the majestic birds. NEXT SPREAD: These birds exhibit the distinctive plumage of adult bald eagles. Not only is it difficult, but many times it's illegal to approach eagles, so a long telephoto lens is needed.

F FREEDOM

about capturing eagles in flight?

Pezzenti: It's the hardest thing I've ever done photographically in my life. I find it just about impossible to manually focus on a bird in flight, so one solution is to figure out a flyway, a consistent route used by the birds as they fly to and from nesting sites, feeding locations and so on. I did this in Bar Harbor, Maine, in Alaska—in Haines and at an area called Anchor Point—and in the Florida Everglades.

I carried a 150-foot surveyor's tape with me and measured where they were coming by in a thermal. Then I'd know the range of focus I'd need. I did a lot of this in the pre-autofocus days. I used to practice focusing manually on fast-moving animals by focusing on my dogs as they ran around, and it paid off. In terms of shutter speed, I prefer at least 1/1000 sec. when photographing eagles in flight, but I'll go down as low as 1/250 sec. and pan.

Outdoor Photographer: What camera equipment did you use for the project?

Pezzenti: I started with the Nikon Photomic FTN, then went to an F2AS, an F3 and, at the end of the project, F5s. On the F5, I used the autofocus, continuous-focus mode. All the shots in the book were done with fixed lenses, mostly ultra-wide angle or extreme telephoto.

The longest lens I used was a Nikkor 600mm on a full tripod. Subsequently, I've begun working with a few zooms since the resolution of the glass has become greater than the resolution of the film. I've got Nikon's new 17-35mm, the new 80-200S and the beautiful 28-70S Nikkor lenses. And I now have the new 600S Nikkor, and it's fantastic. You put that rig on a Wimberley tripod head, and it's unbelievable.

As a camera, the F5 blows my mind. In terms of metering, it does a great

job. Most of the time, I use the camera on manual, but when I'm doing something such as eagles, I use aperture priority. I let the matrix metering handle the shutter while I move the aperture.

Outdoor Photographer: What do you use in terms of film?

Pezzenti: When I started working with eagles, it was all Kodak Kodachrome 64. Now I've switched over to Kodak E100SW.

Outdoor Photographer: On occasion you use flash. What's your setup?

Pezzenti: I hooked up with Brian Geyer at Really Right Stuff who has a dual-flash system that enabled me to work with the F5 and a couple of SB-26s and get twice the distance. I can flash something out there perfectly, 200 feet away. It's the most amazing bracket-and-clamp system in the world. With a double-flash rig on, the entire camera and everything about it is a work of art.

Outdoor Photographer: Did you use remote control and remote sensors for the eagle project?

Pezzenti: I never set up an infrared system and went home. I was always there to take the picture. I just wasn't always in the immediate area. For example, when the eagles were out of the nest, I'd set up everything and work with Nikon's MW1 and MW2 radio control systems. In some cases, I'd be a quarter-mile away with a spotting scope. Eagles have great eyesight,

but a poor sense of smell, so when they came back to the nest, they'd never know that I had been there.

Outdoor Photographer: Photographing eagles can be challenging.

Pezzenti: I had to survive a night on a tiny island in the Everglades with a small eagle population but a very large rattlesnake population, which I wasn't aware of when I got dropped off. I've had potentially deadly encounters with moose and bears. In the making of the book, I've rolled trucks twice. I don't know how many times I've had frostbite.

On a typical day in Alaska, photographing eagles on a remote river, I'd put on a down suit under a set of neoprene waders, put all my cameras on the bottom of a raft and, at 25 or 35 below zero, walk straight down the middle of the river and tow the raft with the equipment behind me. In the making of this book, I probably spent at least 25 percent of the time on or in water—rafts, makeshift boats, pontoons, you name it. Bald eagles are the best, biggest

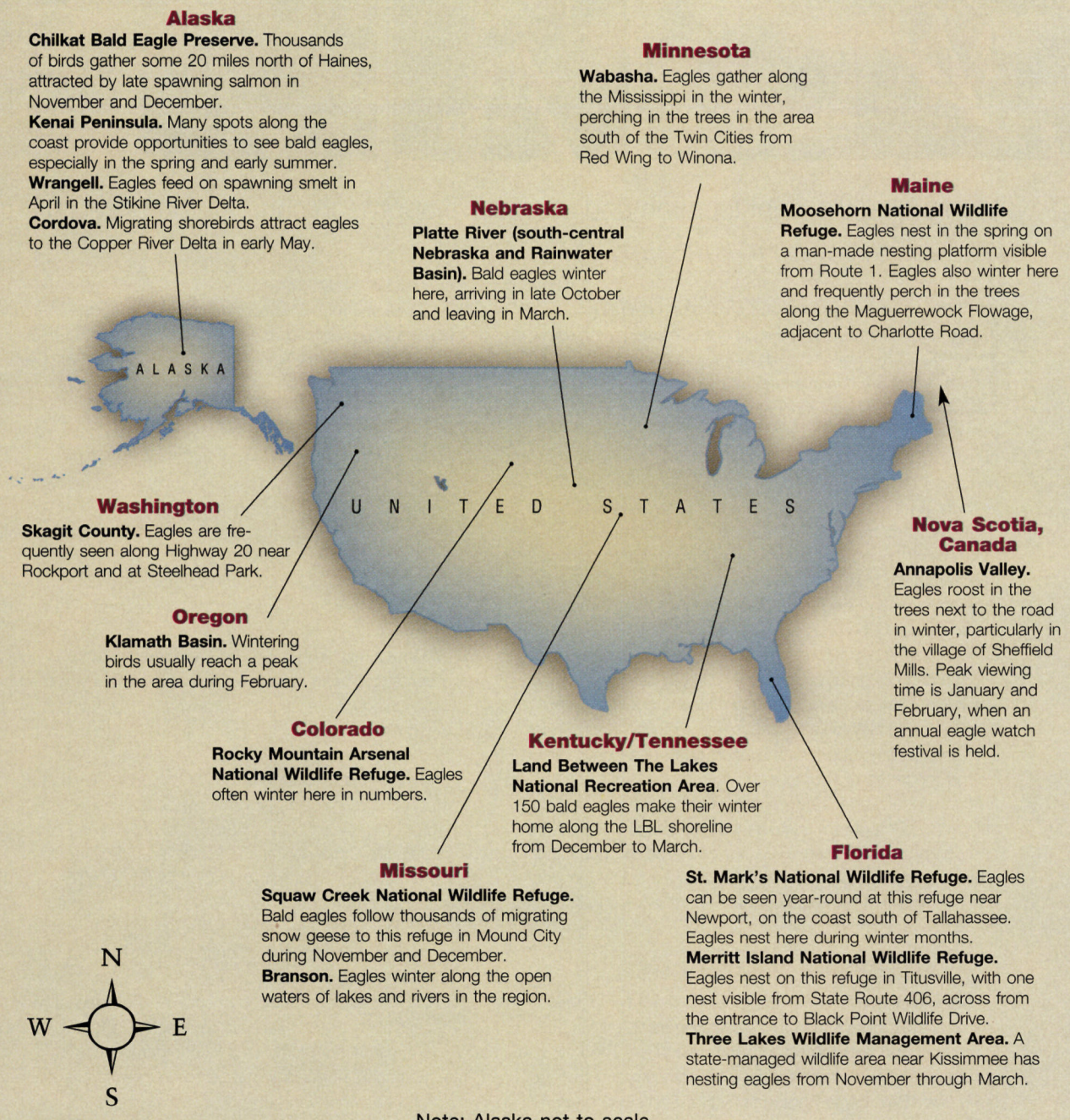
ABOVE: To get good exposure on a bird in flight, an on-camera flash is invaluable. Pezzenti often uses a dual flash system to increase his effective range. LEFT: Old Saybrook, Connecticut. Outlawing DDT and other environmental protection laws have helped the bald eagle to recover in much of North America, but these magnificent symbols of the United States aren't out of danger.

ALL IMAGES: Nikon cameras, Nikkor lenses, Kodachrome 64 and Kodak E100SW

BALD EAGLE PHOTOGRAPHY HOT SPOTS

If you want to try photographing bald eagles, consider the locations listed below. Contact the offices of wildlife management agencies in the area you're interested in working for ideas on where to see them. Since conditions vary from year to year and management at some sites may include restricted access or seasonal closures, it's wise to contact managing authorities before setting out anyway.

By Bill Silliker, Jr.



Note: Alaska not to scale

Tips FOR PHOTOGRAPH

A long lens, the right location and a sensitive approach can get you excellent images

Text And Photography By Bill Silliker, Jr.

Bald eagles haven't enjoyed an overall good experience with humans. Despite its status as the national bird, the bald eagle was persecuted for generations in many regions: People shot them, poisoned them and otherwise harassed them. That may be why most bald eagles are so wary of humans. Some get visibly upset when they even see people; some call out, others fly away. These behaviors present problems for a photographer. They should also raise caution flags.

The comments of early naturalists suggest those eagles that haven't been harassed tolerate closer human encounters. Perhaps that's true. The eagles I photographed at several special places in Florida, Alaska and Missouri were much more tolerant of humans at a closer proximity than are most eagles in other regions.

You can get great photographs without causing eagles any harm. First, use a long enough telephoto lens, at least 400mm, preferably longer. Always use a sturdy tripod under such long lenses. The use of a good-quality teleconverter will extend the range of your lens.

If you don't have a long enough lens, don't push it. Ethical wildlife photography requires that we forego attempts to photograph wildlife when we're not equipped for it or if the attempt might harass or somehow place the subject in jeopardy. Be satisfied with images that show an eagle in its habitat. Editors use those, too.

Where The Birds Are

Many eagles overwinter along the northern tier of the United States, from Maine to Washington state, sticking it out in the cold and snow along with the best of us. The key is to consider what and where the food sources are and then go there (see "Bald Eagle Photography Hot Spots" on page 49).

Eagles sometimes work downstream of dams on otherwise frozen rivers in hopes of catching a fish that might have gotten chewed up or dazed by the dam, or simply because it's the only open water around.

Ice-fishing enthusiasts know that eagles often land on the ice to grab fish waste or discarded bait. Keep an eye out for eagles perched in the trees along the shores of rivers, lakes and ponds where ice fishing is popular. An ice-fishing hut could also provide a good blind from which to work.

These situations usually require that you get there before the birds do and find a way to hide from them in some sort of blind. Always ask for permission before erecting any blind, and remember that it may attract others or could be trashed by vandals.

Sometimes, you can use a vehicle as a blind. Window mounts and bean bags provide stable support for the heaviest of telephoto lenses when used carefully. I set up a tripod when alone in a vehicle, extending one leg to the passenger side door to hold the tripod firmly in place.

It's also no secret that many folks go to Alaska to photograph bald eagles. As November approaches, a large gathering of bald eagles occurs at the Chilkat River in Haines, north of Juneau. Other special places in Alaska enjoy bald eagle concentrations when either natural fish runs or tossed fish scraps from processing or sport fishing attract the birds at other times of the year.

If cold isn't your style, don't overlook Florida, which actually has more nesting bald eagles than any of the lower 48 United States, and some of them have selected publicly accessible nest sites near golf courses and tennis courts!

As you search for places to photograph eagles, try typing "bald eagle" into an Internet search engine, and you'll be stunned at what you get.

ING EAGLES

of these majestic birds

Exposure Tips

Remember that the most important part of an eagle photograph is the head. On a mature bird, that's all white. To get enough detail in the white feathers, you need to control your exposure and cut back on the light reaching the film. For an immature bald eagle, which is nearly all brown, use an exposure setting for an average gray.

Many gray cards exist in nature. The blue sky works well—not the deepest blue sky, nor the lightest, but the average blue sky that's directly opposite the sun. There's also average gray rock, average grass in wetlands or along roadsides, average gray bark on some trees—the list goes on and on. Meter the elements found in nature that reflect an average amount of light.

Base your exposure settings on that average reading and adjust to allow a bit less light for a mature bald eagle's head. I set exposures for mature bald eagles at a ½- to ⅔-stop less than a setting for an average scene. Overexpose the all-white head of a mature eagle and you'll lose definition. Try bracketing exposure, too.

Eagles Forever?

The bald eagle will soon be downlisted in the United States, removed from the Endangered Species list where it had Threatened Species status. When you consider that the eagle was an Endangered Species in most of the lower 48 states, that's great news.

It also says something about our ability to sometimes save another species from extinction. We certainly have proved that we can cause their demise. It will be vital to the future well-being of this species that those interested in photographing eagles consider how their endeavors might impact these still quite fragile birds. Again, learn the techniques that can get you close without interfering, use adequate equipment and follow ethical field practices.

And don't overlook zoo photography opportunities. While I prefer to shoot wild subjects and understand that some folks have strong feelings about the use of captives as photographic subjects, I think captives have their place as long as you're honest about how you got the images. For some special images of a bald eagle chick hatching out of its egg that would have been nearly impossible (if not illegal) to get in the wild for my soon-to-be published book, *Just Eagles* (Willow Creek Press; text by Alan Huntchinson, photography by Bill Silliker, Jr.), I photographed subjects from the captive breeding program at the San Francisco Zoo.

For more information about Bill Silliker and his photography, visit www.camerahunter.com.

fish hawks in the world, so being around or in water is a necessity for photographing them. There are some eagles in the Midwest that survive on rabbits, but that's pretty rare.

Outdoor Photographer: Working in the extreme conditions that you do would be difficult for anybody, but you suffer from rheumatoid arthritis. That's an inspiration for people to get out and photograph, even if they're not perfectly healthy young people.

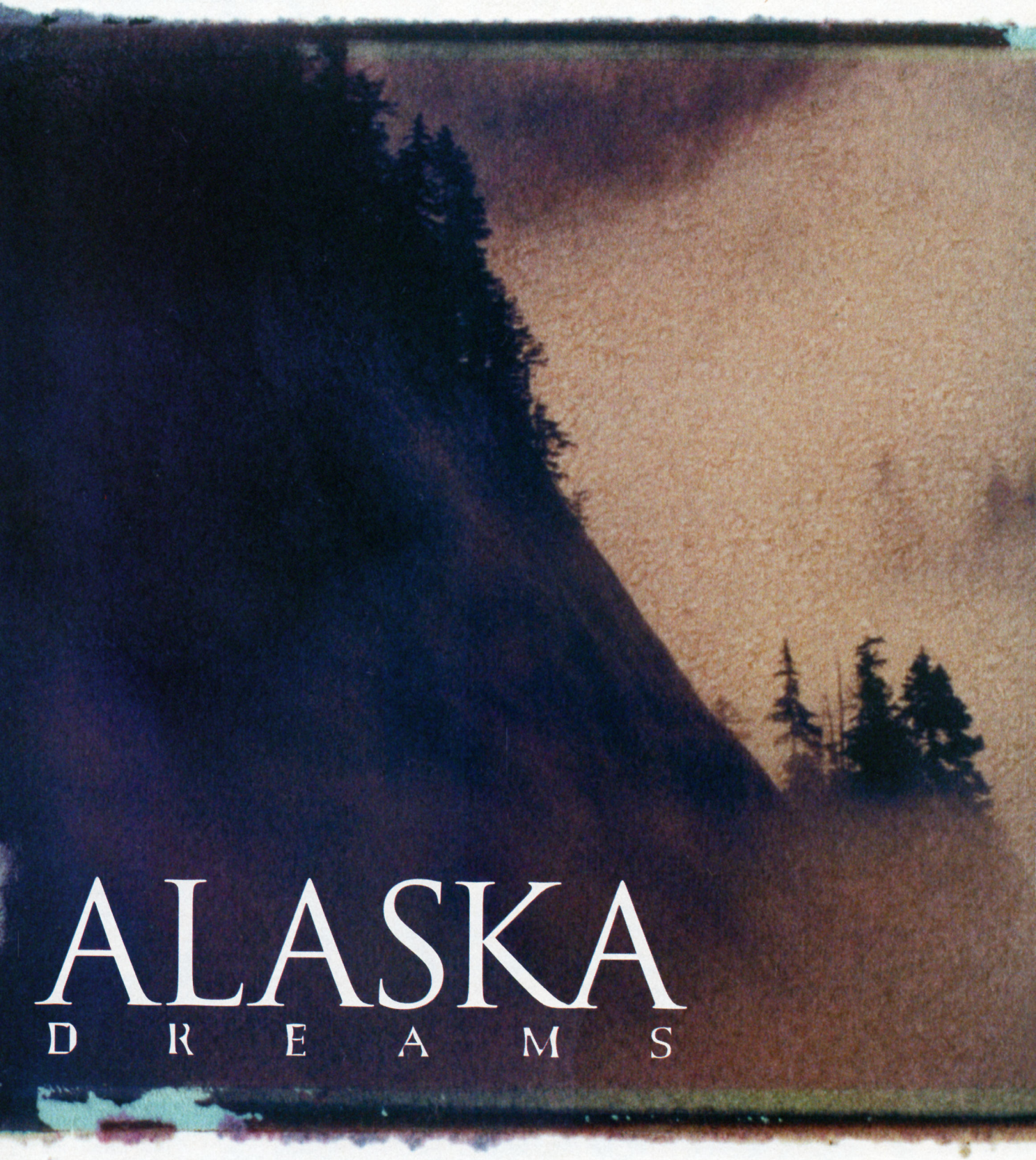
Pezzenti: I get calls when people hear me talking about it on National Public Radio or Voice of America: "Thanks, John. Nobody understands how hard it is to put your pants on, how hard it is to squeeze toothpaste out of a tube, let alone go do the things you're doing." I talk about it because I think it helps people who have arthritis as bad as I do. A guy who works on a garbage truck in Ohio called: "Oh man, thanks, I was feeling sorry for myself. I couldn't even get out of the truck today and I heard you on Voice of America and you rejuvenated me." It's an incredibly good feeling to have a positive effect on someone.

And there have been so many situations where people have been good to me during this project. Once, on a very remote island in the Gulf of Alaska, a wild bull moose chased me. I thought this bull was going to kill me. In a panic, I hit reverse and flipped a Honda four-wheeler on top of me. Both my F2AS's went underwater, and the Honda landed on top of me and broke my arm—but I stayed alive. A couple on another tiny island two miles away—the husband, a general at one time in the Filipino resistance army, and his wife were the only people who lived on this island. They helped nurse me back to health.

They then took me to five incredibly beautiful ground nests. In one nest, there was a mother with two dead babies. Who knows why they died; a spring frost can kill baby eagles. This mother wouldn't leave the nest except to take the dead babies in the air and try to make them fly. She would drop them and scream at them, dive down and catch them in her outstretched talons and then do it over again. For four days her mate tried to beckon her off the nest and she wouldn't go. He finally left her.

(Cont'd on page 101)

NATALIE FOBES CREATES FANTASTIC IMAGES OF THE GREAT WHITE



ALASKA DREAMS

By Ed Lawrence / Photography By Natalie Fobes

Natalie Fobes has frequently challenged the laws of physics and gravity during her 15 years of freelancing in the Pacific Rim and Pacific Northwest. The difference between shooting an Alaskan storm in 110-mph winds from the deck of a 300-foot trawler while up to her waist in seawater and a watery grave, for example, is the ability to hold onto a lifeline with one hand while photographing the holocaust with the other. "I was lucky to get any printable images because I was firing blindly into space," Fobes says. The effort resulted in a 1992 feature published in *National Geographic*.

These days Natalie Fobes is producing Polaroid transfers like those that grace the pages of her newest book, *I Dream Alaska* (Alaska Northwest Books), and transforming conventional images of fish, people and landscapes into ethereal, near-surrealistic prints. "The difference between the transfers and conventional prints is that the process adds personality, a sense of intimacy," says Fobes of the technique.

The book's visual appeal is heightened by the combination of subject matter—native Alaskans at work at sea and at play, wildlife and landscapes—and the ragged-edged appearance of the images, even its size, which fits easily in the palm of a hand. It also provides a window into Fobes' connection with the subject matter.

Her passion for photographing wild salmon was stimulated by a chance encounter while she was recuperating from an ankle injury. "My dad and I were killing time one day, so we went to watch them spawning in a stream south of Seattle," recalls Fobes. "My first glimpse of a salmon was when a dorsal fin broke the surface, and then a huge, bright, red-and-green sockeye leapt from the foam. I was overwhelmed with emotion and felt I'd witnessed something incredible. That's when I realized that a salmon wasn't just a fish. There's something about it that separates it from other creatures."

That incident inspired a 10-year odyssey during which photo assignments provided an excuse to explore Alaska and the Pacific Rim. It wasn't

easy. Fobes' first salmon proposal to the editors of *National Geographic* was rejected outright. She rewrote the proposal as a people story, and a year later received the Alicia Patterson Fellowship, which funded trips to Alaska to photograph fish and people.

Fobes' philosophy guides her as she records the lives of salmon, the indigenous cultures surrounding them and the manner in which the fish have influenced civilization in the Pacific Rim: "I'm as much a historian as a photographer. I report history as we live it." Along the way, she acquired a reputation as the "crazy fish lady." That project resulted in a 12-page spread in the *New York Times*, which was a finalist in a Pulitzer Prize competition.

A by-product of Fobes' efforts is a stockpile of more than 12,000 Pacific Rim images that were gathering dust until she began experimenting with the Polaroid transfer process, using a kitchen counter as a laboratory. Why the change?

"I needed a creative challenge, and experimenting with the transfer process allows me to transform ordinary images into something that's a 'quarter turn off reality'. Besides, I'm inside, there's music, and that's not a bad view," she says, pointing to Mount Rainier, which hovers outside a window.

The process? The forward of the book reads: "To achieve the technique, a Polaroid photograph is taken of a slide. Before the print has a chance to fully develop, the negative is pulled from the Polaroid film pack and laid on a sheet of paper. The dyes transfer to the paper, creating an image with a timeless, dreamy quality."

Sounds simple but, as we learned, there's more to it than that. Adds Fobes, "There are so many variables that results vary from print to print. That's where the creative elements come into play."

The first step involves placing a slide in an enlarger or print machine. Fobes' Vivitar allows the manipulation of colors by altering the intensity of cyan, magenta and yellow. In one exercise, prints of the same transparency produced skies that ranged across the color spectrum from a boring, washed color produced by a high sun to a near royal-blue look.

But there's more to the process than simply laying the negative on just any sheet of paper. Several types of paper may be used, but Fobes is partial to Reeves heavyweight paper because of its graininess and absorption of dye.

Prior to making the transfer, she preps the paper by soaking it in rubbing alcohol, which enhances wetting, then rinses it with warm water and squeegees off puddles. The negative is then laid on the paper, covered with a paper towel and rolled to dispose of air bubbles.

That's when husband Scott's favorite sauce pot enters the least scientific element in the process. Says Fobes, "I fill the sauce pot with hot, 140-degree water and put it on top of the towel to warm the negative and push dye onto the transfer."

Four transfers from the same transparency produced four different images: the first was a blotchy disaster that looked like something from a kindergarten watercolor class or a Rorshach test; the second had too

Using her kitchen as a laboratory, Natalie Fobes experiments with the infinitely variable Polaroid transfer process to transform her slides into ethereal images. She has spent 15 years (and 12,000 frames) photographing the people and places of the Pacific Rim, where much of her work centered around documenting the importance of salmon to the culture and environment.
ALL IMAGES: Vivitar slide printer, Polaroid Type 669

"I'M STILL EXPERIMENTING BECAUSE THERE ARE LAWS OF CHEMISTRY AND PHYSICS THAT APPLY HERE, BUT THERE'S NO HANDBOOK. THERE'S NO 'RIGHT' LOOK, EITHER," SHE SAYS.

"The difference between the transfers and conventional prints is that the process adds personality, a sense of intimacy," says Fobes.

much yellow; the third had a void in the center produced when the negative lifted dye from the paper; the fourth, printed on smoother Arches paper, produced an acceptable image that Fobes felt was "too ordinary."

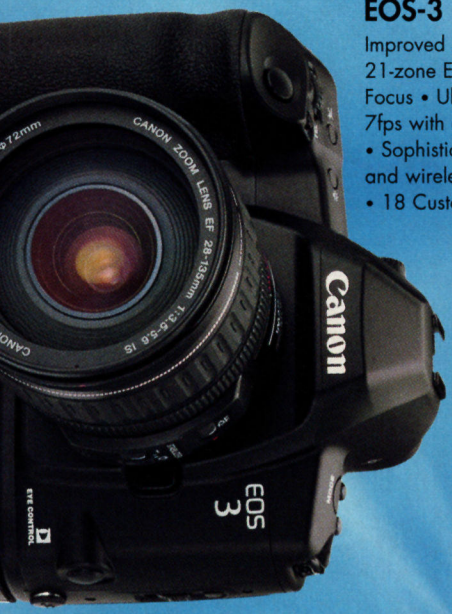
Inconsistencies in the emulsion on the Polaroid film often frustrate her: "I've used an entire box of film for one image, never produced a good image, then opened a new box of film and got it right the first time."

There are many other variables in the process, and Fobes doesn't pretend to have the only proper method. "Others use different types of paper, different water temperatures, exposure times, even the method of removing the positive from the negative," she admits. "And I'm still experimenting because there are laws of chemistry and physics that apply here, but there's no handbook. There's no 'right' look, either," she says.

Fobes has also tested two other processes. "I've printed on fine silk, which produces images that have sharper detail and, depending on the fabric, a sheen. And, I'm scanning transfers and printing them on watercolor paper in black-and-white." She then hand-paints the print with oil pencils and watercolors to produce a one-of-a-kind original.

Though Natalie Fobes has found a creative refuge in the kitchen, she hasn't totally abandoned the pursuit of photographing the cultures of the Northwest. She has a book in progress that focuses on the symbiosis of loggers and Native Americans who center their lives around the cedar tree, and a second one that records the daily lives of another group of not-so-ordinary people. **OP**

Natalie Fobes



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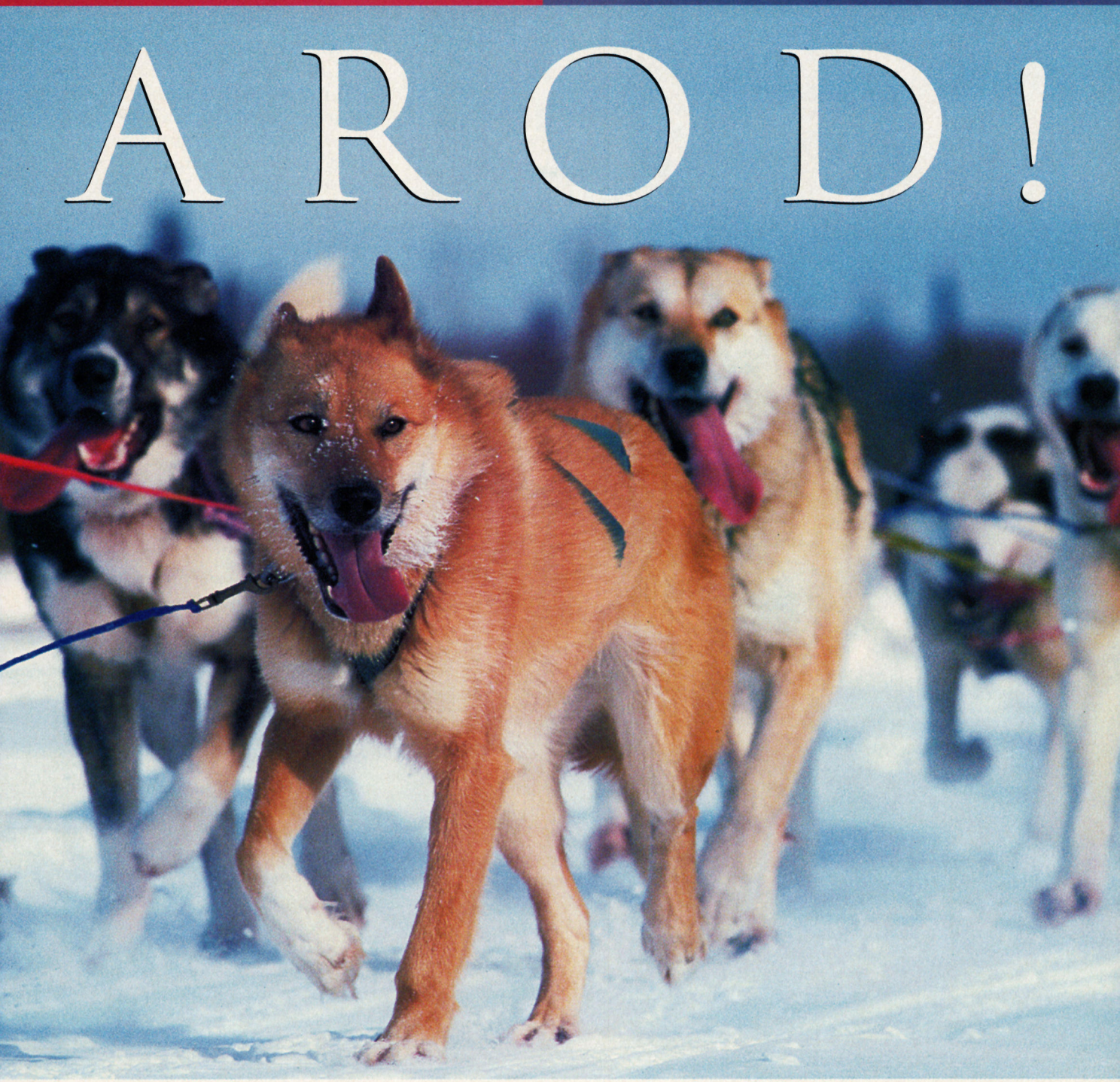
Bob Grant

Judy Holmes

Called the last great race on Earth, this trek across Alaska is a challenge for man, beast and equipment

By Judy Holmes

AROD!



Gary Budke

Alaska in March? Photograph the Iditarod race? You must be kidding!" my friends said. Yet once they heard what our guide, five friends and myself experienced as we photographed the events surrounding the famous "Last Great Race," their skepticism turned to awe. We recorded some great moments and people on film in those nine days, observed history in the making and missed one significant opportunity.

Alaska resident and nature photographer Rich Montagna, who leads small groups of photographers through portions of the Iditarod race, described the perfect excursion to me: Alaska off-season, unusual outdoor image possibilities and a chance for friends, film and cameras to work together. I was hooked.

I expected to photograph mostly mushers and their dogs, but we returned home with much more: beautiful images of sunset over Anchorage; ice sculptures in the city; eagles in Homer on a separate side trip; colorful candid portraits; Turnagain Arm scenics after the race; half-buried vehicles in McGrath; and ski scenes at the Alyeska ski area near Anchorage the following weekend.

The history of the Iditarod is quite a tale. On January 21, 1925, Dr. Curtis Welch first diagnosed a diphtheria outbreak in Nome, Alaska, 1161 miles northwest of Anchorage on the Bering Sea. The lives of countless Nome chil-

Bob Grant

Extreme temperatures are not only tough on racers and dogs, but they challenge photographers as well. Judy Holmes was careful to store her equipment outside (so that temperature changes wouldn't cause condensation) and keep batteries close to her body for warmth. She used a variety of film, and found that even fine-grained slow films could stop the fast-moving action because of the added brightness of the snowy scenes.

dren were at stake, with the only serum in the state sitting in Anchorage. Mushing teams were organized as the serum was carefully packed in a cylinder, wrapped in an insulating quilt and then tied up in canvas for further protection.

The serum left Anchorage by train on Monday, January 26. It arrived in Nenana, north of Denali National Park, at 11 p.m. on Tuesday, where it was turned over to the first musher, "Wild Bill" Shannon. A total of 20 mushers, in difficult winter conditions, transported the serum between 14 and 91 miles each over the 639 miles to Nome, where it arrived in just one week from Anchorage. The children were saved.

Last year's ceremonial start of the Iditarod began on Saturday, March 6 in Anchorage, where each team mushed through town. Sixty-three teams with 16 dogs each came from all over the world to participate. The temperature in bright sun at the start of the race was 18 below zero Fahrenheit. My equipment held up well, considering the number of hours it was subjected to below-zero conditions. I brought Hasselblads, older models without batteries and newer 503s with batteries. Neither type faltered. My lenses were in the wide to moderate zoom ranges (28-300mm 35mm equivalent), and I brought all the standard accessories of polarizer, flash, lens hood, nylon lens wipes and warming filters.

Battery packs tucked inside jackets worked best. A hand-held light meter stayed warm in my parka. One 35mm photographer's camera curtain froze halfway across the film plane, blocking a quarter of each frame. Another photographer's camera quit entirely. These were clearly challenging conditions for man, dog and equipment.

Most of the 70-plus rolls of film cracked as we tried to load them. Using principally slide film, we each exposed 50 to 75 rolls of film during the nine days, primarily Kodak's E100S and SW and Fuji's MS100-1000 (which I had heard from the Fuji rep had a "sweet spot" pushed to 400). Both films gave white whites and snappy colors.

For print film, I tried Kodak T400CN (the black-and-white C-41 process film) and Fuji's NHG ISO 800 print film. I used the fast film at night, but with bright sun every day, I stuck with ISO 100. The T400CN gave me great shots for hand-tinting at home.

Lenses were kept outdoors and outside my parka, for fear of condensation if I warmed them up. I carried my equipment in a photo backpack—the large Domke Outpack.

For protection from the biting cold, I brought what I wear in Yellowstone winters: synthetic, heavyweight, moisture-wicking tops and bottoms first, followed by a fleece or wool layer (since perspiration wasn't a problem), covered with down or synthetic down and a Gore-Tex® jacket on top.

Goggles or sunglasses were a must

Bob Grant

With temperatures well below zero, race dogs are pushed to their limits throughout the nine-day Iditarod. Their well-being is paramount, and if a dog becomes injured or exhausted, it gets a warm ride in the musher's sled basket.

Judy Holmes

on the snow cats. My hands stayed warm with mittens and a polypropylene liner. My boots were made for extremely cold weather, insulated with a one-inch-thick felt liner. Thick wool or synthetic socks completed my outfit.

I practiced mushing and photographing my host's dog team in the town of McGrath, a thrilling experience. A tripod, polarizer, flash and ISO 100 film were used much of the time, with a warming filter (81B) occasionally.

By 8:30 p.m., it was minus-35 degrees, with no wind. I wore every layer I brought. Thinking I'd be making mostly "photojournalism-type" images as the mushers arrived in darkness to hurriedly tend their animals, I packed lightly—camera, flash, short zoom and film. I waited about two hours outside until Martin Buser, the first musher and a three-time champion, arrived. Unfortunately, I didn't realize the conditions were perfect for the Northern Lights—cold and clear. It was a spectacular show of streaking greens and yellows. But without my tripod, I was forced to make "neurochromes" in my mind. The moral is: Always be prepared.

The race continued for a total racing time of nine days, 14 hours, 31 minutes as Montanan Doug Swingley, with a finishing team of 11 dogs, won his second Iditarod and $54,000. Martin Buser finished second, about nine hours behind, with nine dogs and a $50,688 prize.

As we made our way to ski at Alyeska and photograph eagles in Homer on Saturday while the race was still in progress, a tragedy unfolded. "Team Mutiny on the Yukon" read the *Anchorage Daily News* headline. Dee Dee Jonrowe, an 11-time top-10 finisher, was forced to pull out of the race when her dogs first balked and then stopped altogether in a howling headwind and minus-75 degree windchill. She tried everything—walking in front of the dogs for six miles, unhitching them so they could play—nothing worked. She and her team were flown out. As she put it best, "The dogs come first." As my favorite subject to photograph during the adventure, I'd agree. **OP**

Resources

Iditarod Trail Committee
P.O. Box 870800
Wasilla, AK 99687-0800
(907) 376-5155
www.iditarod.com

Rich Montagna, the guide
(888) 959-3300
www.iditarodtours.com

Anchorage Convention And Visitors Bureau
(800) 446-5352

Judy Holmes

Push the boundaries of your vision with the lightweight and versatile Canon EOS Rebel 2000

Rebel

In The Badlands

The Black Hills of South Dakota brings a plethora of photographic opportunities in spring. "The Badlands" becomes a misnomer as pastel colors glow radiantly in the first morning rays of light. The green prairie expanses of Custer and Wind Cave parks fill with bison herds and their newly born calves cavorting with the joy of life. Pronghorn antelope dot the prairies recovering from winter's harsh brutality. Prairie dogs relish the freshness, and the sound of birds fills the air.

Our challenge as photographers is to make an attempt to capture and communicate this magnificence on film. It's to this challenge that I put the new Canon EOS Rebel 2000.

The first things I noticed about the Canon EOS Rebel 2000 were its amazingly light weight and its compact size. The easy-to-use controls include a bright LCD panel on the top right-hand side of the body that gives easy-to-understand readouts on status of battery, exposure mode, exposure scale, film ISO as well as shutter speed, aperture and focus indicators. A "Command Dial" is located on the upper-left corner of the camera and allows the user to choose settings for film ISO. The dial also selects the exposure modes, which include full-manual, aperture and shutter priority and programmed automatic.

Several unique features distinguish this camera. First, it has a depth-of-field preview, coupled with a bright viewfinder. Second, the Rebel 2000 has exposure compensation capability. Advanced features like a multiple exposure mode, automatic exposure bracketing and pop-up flash round out a sophisticated package.

The Rebel 2000 has a unique autofocus system. There are essentially two modes of autofocus. First, there's a series of visible focus indicators within the viewfinder and mimicked in the LCD display. This consists of

Text And Photography By John W. Herbst

a "T" of indicators: five horizontal and three vertical. In totally automatic autofocus, this camera does an amazing job of focusing on the subject.

If you want more control, you can use a main command dial located beneath the shutter release to shift the focus point to one of the other focus indicators for pinpoint focus accuracy. This is very useful for subjects that are way off-center in the viewfinder.

The exposure system is linked to the seven AF points and is amazingly accurate. You have choices of 35-zone evaluative, partial spot (9.5%) and center-weighted metering. I shot more than 50 rolls with this camera, and despite tough exposures such as a backlit pronghorn, a dark bull bison standing in bright prairie grass and rapidly changing daylight over the Badlands, I experienced very few exposure problems. Spot metering a cottontail rabbit lying in shade with bright sun shining on its face yielded perfect results. Impressive!

I put the Canon EOS Rebel 2000 through its paces with a Canon 35-80mm and, to really test the autofocus, I shot extensively with a Tokina 300mm *f*/2.8, with and without tele-extenders. I was delighted with the overall performance.

Many of today's advanced camera systems are extremely complex and can have a steep learning curve, even for experienced photographers. The Canon EOS Rebel 2000 is a fine choice for the photographer who wants the camera's technological sophistication to lie quietly below an uncomplicated exterior. It's also an excellent move for those who want to get in step with the latest technology, and a lightweight backup camera for anyone already using EOS system lenses.

Contact: Canon, (800) 652-2666, www.canon.com. **OP**

OP ON THE WEB
For more camera reports, see our website at
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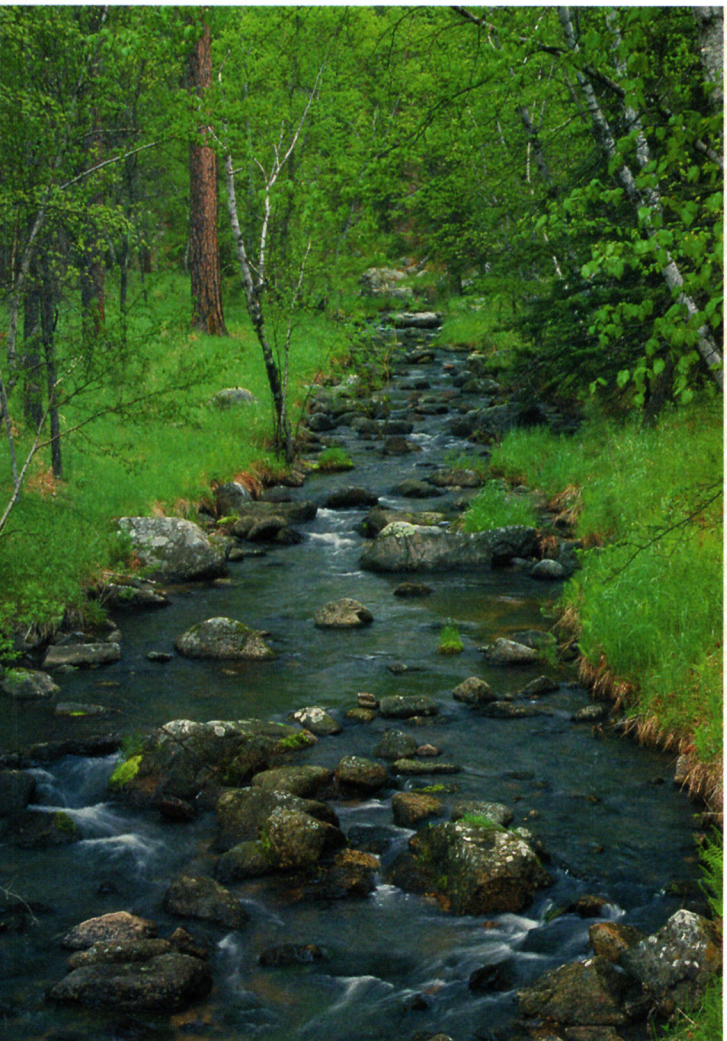
The Black Hills of South Dakota give you a broad range of wildlife and landscape opportunities. Canon's new EOS Rebel 2000 SLR and a couple of compact lenses offer a lightweight package that can take full advantage of the photographic possibilities.



ALL IMAGES: Canon EOS Rebel 2000, Tokina 300mm *f*/2.8 (bison), Canon 35-80mm (stream), Fujichrome Sensia

Canon EOS Rebel 2000 Specifications

Camera Type: 35mm SLR
Lens Mount: Canon EF
Focusing: TTL-SIR (Secondary Image Registration)
Focus Screen: Non-interchangeable laser matte
Exposure Metering: TTL 35-zone evaluative, partial spot (9.5%) and center-weighted average
Exposure Modes: Intelligent program AE, shutter-priority, aperture-priority, full auto, programmed image control modes (portrait, landscape, close-up, sports-action, night scene), manual
Exposure compensation: ±2 EV in ½-steps
Shutter Speeds: Electronically controlled 30 to 1/2000 sec., Bulb
Film Speed: ISO 25 to 5000 set automatically with DX-coded cassettes; ISO 6 to 6400 set manually in ⅓-stop increments
Viewfinder: SLR-type, eye-level roof prism; 90% coverage
Viewfinder Display: Shutter speed, aperture, focus point indication, exposure compensation/manual exposure scale, AE lock, flash status, in-focus indication
Flash: Built-in pop-up unit with GN of 12 (meters/ISO 100) at 39 (feet)
Depth-Of-Field Preview: Yes
Film Loading And Transport: Auto pre-wind; 1.5 fps
Flash Sync: Max. 1/90 sec.
Self-Timer: Electronic with 10-sec. delay
Power Source: Two CR2 batteries
Dimensions: 5.6x3.6x2.35-inches
Weight: 11.8 ounces
List Price: $450 (body)

It's January. The thermometer hasn't risen above freezing for weeks. You get up and go to work in the dark and come home in the dark. The last time you took your camera out was to photograph autumn leaves, and you're waiting for spring to arrive so you can go out and expose some more film.

Why not take a mid-winter photo trip this year to break the winter doldrums? There are plenty of places that offer a respite from snowstorms and cold and provide great photo opportunities. In some parts of the country, winter months offer the best weather conditions of the year. Southern Florida, parts of the Gulf Coast and much of the Southwest typically experience abundant sunshine and pleasant temperatures during the winter months. And though the weather is mild, you typically won't find hordes of biting insects as you might in spring

Ditch the snow and ice this year for sunnier climes and unique photo opportunities

Text And Photography By George Wuerthner

10 Hot Spots For

Winter Photography

and summer. You won't find hordes of sightseers, either, so accommodations are more plentiful.

For wildlife enthusiasts, winter conditions often concentrate wildlife, making it easier to locate and photograph animals. For example, many northern birds migrate to "winter" in Florida and along the Gulf Coast states, where they can be found in surprising abundance. In the western United States, snow at higher elevations force deer, elk and other big game to congregate on low-elevation ranges.

There are a few considerations to keep in mind. No matter where you go, the days of winter are shorter, so plan for something to do at night. If you're camping, remember to bring a lantern. Also, be prepared for cold evenings. Even in southern locations where the days are mild, it can get rather cool at night.

With a little planning, winter photo trips to warm locales can yield fantastic experiences and a needed break from the snow shovel. Get your camera, pack some film and head to one of these special areas for a spectacular winter retreat.

Everglades National Park, Florida. If you want sunny weather, consider a winter visit to southern Florida. During the winter months, Florida lives up to its Sunshine State moniker, and one of the best places to spend some time is the Everglades. At 1.5 million acres, Everglades National Park is the third-largest national park, and the largest on the East Coast.

Flat and without dramatic mountains, this subtropical wilderness is 40-percent water. Home to 600 species of wildlife, the park is particularly well-known for wading birds such as spoonbills, ibis, herons and egrets. Most visitors drive the road from the East entrance to Flamingo, stopping at roadside viewpoints and hiking the numerous short nature trails to locate photo subjects.

If you want to see a quieter, wilder side of the Everglades and are willing to rent a boat or canoe, visit the Ten Thousand Islands on the park's western boundary, accessible from Everglades City. Here, there are hundreds, if not thousands, of small mangrove islands that create a maze of channels and bays that are home to numerous birds and other wildlife.

Gulf Islands National Seashore, Florida, Alabama and Mississippi. Protecting more than 150 miles of barrier islands stretching from Florida's Panhandle west to Gulfport, Miss., the seashore offers dazzling white sand beaches, quiet lagoons and crashing waves. And unlike southern Florida, this part of the Gulf Coast receives most of its

OPENING SPREAD: The Rio Grande and Sierra Del Carmen Mountains, seen from Boquillas Canyon, Big Bend National Park, Texas. INSET: Joshua trees at Jumbo Rocks, Joshua Tree National Park, California. LEFT: Pictographs at Signal Hill, Saguaro National Monument, Arizona.

ABOVE: White ibis, Florida Bay, Everglades National Park, Florida. LEFT: Yellow lupine at North Beach, Point Reyes National Seashore, California.

ALL IMAGES: Calumet 4x5 Field Camera, Calumet lenses, Fujichrome Velvia; WHITE IBIS: Nikon F4, Nikkor 300mm *f*/4, Fujichrome Velvia

visitors in summer, leaving winter beaches surprisingly empty.

Dolphins swim in offshore waters, osprey hover overhead and wading birds forage along the shore. One of the special attractions of the seashore is the presence of red wolf on some of the islands. Moss-draped live oak, piney woods and sea oats-draped dunes provide a variety of habitats for wildlife and plenty of photo opportunities.

Padre Island National Seashore, Texas. The island is nearly a desert and is dominated by fine weather in the winter months. The beaches are composed of crushed shells, giving rise to very white sand. With broad beaches, dunes and Laguna Madre, a 10-mile-wide protected shallow bay between the island and mainland, the seashore offers diverse opportunities to photograph the meeting of sea and land, plus the chance to see and photograph the country's only saltwater breeding colony of white pelicans. The seashore is also well-known as a birding site, with more than 350 species recorded. During migration, dozens of warblers and other birds pass over the seashore, and as many as 2000 peregrine falcons pass through during their annual journey.

Big Bend National Park, Texas. The Big Bend of the Rio Grande was one of the last frontiers in the United States, and it's still a long way from anyplace. The winter months are Big Bend's dry season, offering day after day of bright sunshine and generally warm daytime temperatures, although evenings may be cool. Despite the generally mild temperatures, snowfall is possible, particularly in the Chisos Mountains, whose highest point, 7825-foot Emory Peak, can occasionally wear a white crown.

Spanning a diversity of habitats, it's not surprising that Big Bend has recorded more than 450 bird species, more than any other national park. Add to this list Sierra Del Carmen white-tailed deer, black bear, antelope and peccary (wild pig), and Big Bend has much to offer the wildlife photographer. The rugged mountains, badlands, forests, yuccas and the deep limestone canyons cut by the Rio Grande through several mountain ranges provide plenty of landscape photography opportunities as well.

Janos Prairie Dog Towns, Mexico. For real adventure that won't break your bank, try visiting Janos, Mexico. Prices in this part of Mexico are unbelievably reasonable; a week at Janos may cost you less than a day at most American resorts. Janos sits along Mexico's Highway 2, less than 30

ABOVE: Sunset on Wild Rose Park, Panamint Range, Death Valley National Park, California.

miles south of the U.S. border near New Mexico's boot heel. The surrounding terrain is a gorgeous mix of pine-covered mountains with golden, grassy valleys. Winter days are typically sunny, with temperatures in the 50s and 60s.

Despite its beautiful landscape, the real attraction of Janos is its wildlife. On the grasslands nearby is the largest remaining black-tailed prairie dog population in North America. With this abundance of rodents comes an amazing profusion of wildlife, particularly birds of prey, badgers, bobcats, coyotes and other animals that feed or depend on prairie dogs. One day last winter, I saw more than 50 burrowing owls, dozens of ferruginous hawks, 18 golden eagles, plus prairie falcons, kestrels, zone-tailed hawks and numerous other birds. There's simply nothing like it anyplace else on the continent.

Saguaro National Park, Arizona. Surrounding Tucson on two sides, Saguaro National Park protects a representative slice of the Sonoran Desert, one of the most interesting and diverse of the West's four major desert regions. The Sonoran Desert is often called the "green" desert because of its comparatively lush vegetation that includes many trees and cactus species.

The chief attraction of the park is the "forest" of giant saguaro, a cactus that reaches heights of 50 feet and weights of eight tons. These cacti have arms that angle in all kinds of odd directions, providing ample material for striking images, particularly silhouetted against a setting sun.

Because of the abundant plant life, Saguaro's desert seems more lively than other desert regions. Birds are abundant—Gila woodpeckers, cactus wrens and white-winged doves flutter from saguaro to saguaro. Mammals like deer, bobcat, rabbit and kangaroo mice are frequently seen. The best views of the surrounding mountains can be had by hiking along the 1.5-mile Valley View Trail or the longer Hugh Norris Trail that follows the ridgeline of the Tucson Mountains.

Kofa National Wildlife Refuge, Arizona. Most people probably haven't heard of the Kofa NWR, yet at 665,400 acres, it's larger than most national parks. The refuge lies west of Yuma and encompasses three stunning mountain ranges, including the turreted Kofa Mountains. Annual precipitation is less than four inches, so you can count on the sun shining most of the time.

Cacti abound, including the beautiful Teddy Bear cholla, whose white-golden needles glow beautifully when

Photo by Gerry Bishop, SP 90mm F/2.8 1:1 Macro

The Natural Winner

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10 Hot Spots

backlit by the sun. In shaded canyons are a few isolated groves of California fan palms, the most easterly occurrence of this species in the Southwest.

Among the 185 bird species found here are golden eagles, white-winged doves and Gila woodpeckers. Desert bighorn sheep are relatively common, but shy. Look for them in the early mornings and evenings, along with kit fox, mule deer, ring-tailed cats and other typical desert wildlife. Most of the refuge is designated wilderness and therefore lacks trails. Nevertheless, there are numerous dirt roads that provide access, and the open terrain makes for easy cross-country hiking.

Death Valley National Park, California and Nevada. At 3.4 million acres, Death Valley National Park is the largest park in the United States outside of Alaska. This sprawling park contains five major mountain ranges and several major valleys, including its namesake, the 100-mile-long Death Valley.

This is austere country. Death Valley has fewer plant and animal species, but is well-suited for people who love to photograph the grand landscape of dramatic vistas. Try photographing the sand dunes at Stovepipe Wells or in the Eureka Valley in the isolated northern reaches of the park early in the morning or late in the afternoon. The sunrise glow on 11,000-foot Telegraph Peak reflected in the pools of water at Badwater, the lowest point in the United States, is almost always a good bet. If you're in good shape, think about hiking the trail up Telegraph Peak for photos of gnarled bristlecone pine, plus spectacular views of the snow-covered Sierra Nevada to the west.

Remember, distances in Death Valley are huge, so set aside plenty of time to get to a particular destination. Despite its remote feel, Death Valley National Park is only 75 miles from Las Vegas on good highways.

Joshua Tree National Park, California. The other major park in the California desert is Joshua Tree. Unlike Death Valley with its vast vistas, the fractured boulders and towers of granite here offer more mid-range and intimate photo opportunities. The park's namesake, the Joshua tree, produces stunning eight- to 12-inch white blossoms in spring, borne on the twisted arms that spiral out from the main trunk. Joshua trees can live for centuries, and at least one specimen in the park is estimated to be more than 900 years old. In addition to the Joshua tree that's abundant at higher elevations, there are five palm oases that offer a touch of green in an otherwise austere environment. At the park's lower elevations there are cholla cactus and other plants typical of the Colorado desert.

There are roads that penetrate the park, as well as a good network of trails. The 1.5-mile trail to the top of Ryan Mountain offers outstanding vistas.

Point Reyes/Golden Gate NRA, California. Few major cities in this country can boast such beautiful surroundings as San Francisco can. A string of county, state and federal parks surround the city and its suburbs, providing an abundance of public lands to explore. The largest parcels include the federally controlled Golden Gate National Recreation Area, along with the adjacent Point Reyes National Seashore and Muir Woods National Monument. Some 23,000 acres of Point Reyes is even officially designated wilderness!

The bulk of the 76,000-acre recreation area lies across the Golden Gate Bridge. Crossing the bridge northbound, you encounter the Marin Headlands where seaside cliffs, flowery meadows and whirling sea gulls provide many camera opportunities. A bit further away lies the magnificent Bolinas Ridge, with more wildflower meadows and picturesque sprawling oaks.

Immediately adjacent to Golden Gate NRA lies the 71,000-acre Point Reyes National Seashore. One of the chief attractions of the seashore is the annual gray whale migration that peaks in January and again in March. Elephant seals can also be seen, particularly in January, when they haul up on the seashore's sandy beaches. Sea birds and shorebirds by the score migrate through and winter here as well. OP

OP ON THE WEB
WWW.OUTDOORPHOTOGRAPHER.COM
See: "50 Great Locations" (Mar. '99)

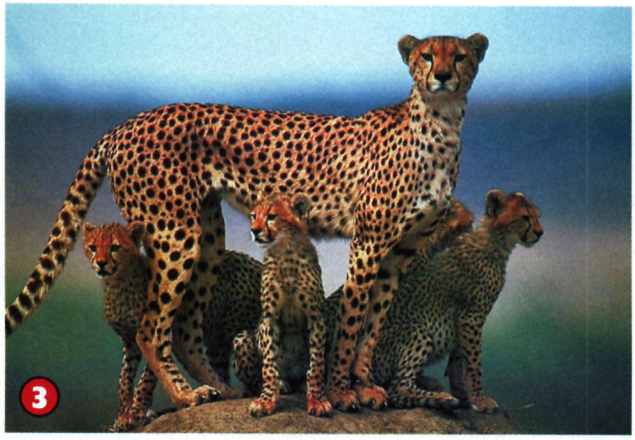
UNEP Photo Competition

Focus on Your World

An international contest focused on the planet

Every five years, the United Nations Environment Programme (UNEP) hosts one of the largest photography contests in the world—and it's the perfect opportunity for outdoor photographers to show their work internationally. Sponsored by Canon, "Focus On Your World" gives photographers the opportunity to express their views of the planet's environment and inhabitants at the dawn of a new millennium. More than 100 winners will be selected in Adult and Junior categories and will receive Canon equipment and cash prizes up to $20,000. The entry deadline is April 30, 2000.

For more information, visit the competition's Web site at www.unep-photo.com or call (888) 272-3836. **OP**

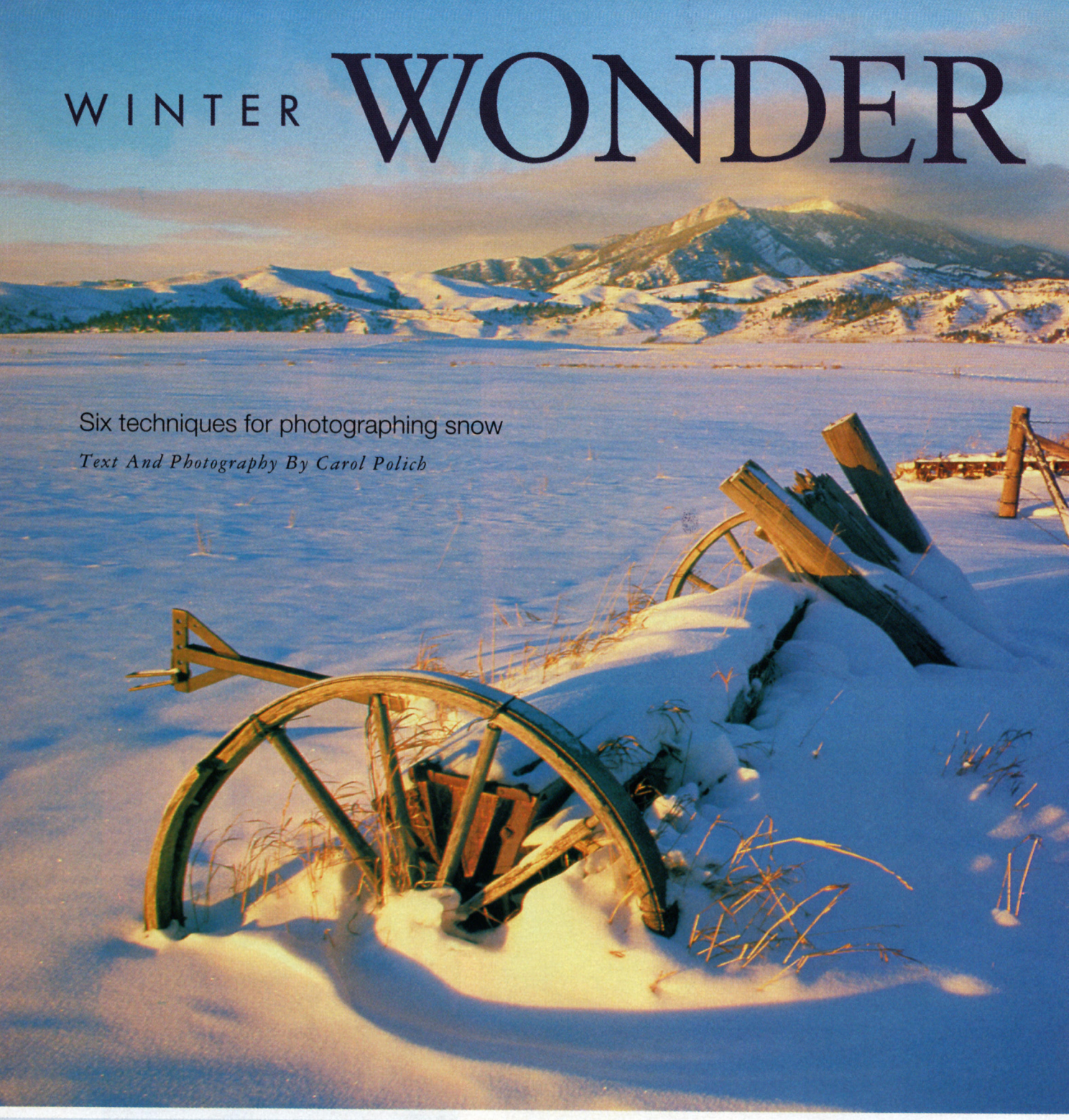


PAST WINNERS

UNEP International Photographic Competition on the Environment 1994-1995

1. *"Jennifer And Manta," David Fleetham (Canada), Professional Division, Honorary Mention*
2. *"Landscape With Herons," Rokuo Kawakami (Japan), Professional Division, Silver Prize*
3. *"Cheetahs," Eberhard Brunner (USA), Professional Division, Honorary Mention*
4. *"Flamingo Family," Emily Short (USA), Professional Division, Honorary Mention*
5. *"Last Paradise," Yutaka Morioka (Japan), Amateur Division, Bronze Prize*

WINTER WONDER



Six techniques for photographing snow

Text And Photography By Carol Polich

It's all too easy to hibernate through the cold and snowy months, but then you'll miss a marvelous time for photography. Instead of pulling the covers over your head to wait for the spring thaw, bundle up and head out to capture the magical light of winter.

Shooting snow is a challenge (because it can easily confuse a light meter), but it's also a rewarding way to bring home unique images—whether you find yourself in a mid-winter Rocky Mountain snowstorm or an early-spring, snow-covered Midwestern landscape. The trick is to keep the snow bright, or it will appear gray and lifeless in your photos. Even in miserable conditions, with an understanding of how snow plays on film, you can keep the whites white and add to your portfolio a collection of memorable winter images.

LAND

Minolta 7xi, Sigma 28mm, Fujichrome Velvia

Minolta 7xi, Sigma 75-300mm, Fujichrome Velvia

Minolta 7xi, Sigma 75-300mm, Fujichrome Velvia

1 SEARCH FOR COLOR As with most outdoor photography, sunrise and sunset are magical times. The light casts a golden glow on the snow, and deep blue and purple shadows form all around. Most often, opening up just a bit will bring out the saturation in colored shadows. This will give more definition to those dark areas, yet still maintain the glow of the snow. Bracket your exposures when trying to bring out the colors in shadows as slight changes can distinctly alter colors. Without exposure compensation, the snow becomes a dark, dreary gray with little shadow detail to add interest.

2 WINTER WILDLIFE Animals that may be difficult subjects to photograph in warmer months are a welcomed sight in winter. But trying to balance the exposures between a medium-toned animal and a vast sea of snow can cause headaches. To correctly expose a small subject engulfed in fields of white, it's necessary to compensate by overexposing 1 to 1½ stops from an overall meter reading. If the light is dull, stronger compensation is needed to brighten the whites. On sunny days, either adjustment is acceptable—1½ stops gives a stronger glow to the whites, while a 1-stop compensation gives more definition to subtle patterns, steamy skies and deeper hues in the landscape.

3 THE EARLY BIRD GETS GREAT PHOTOS Successfully capturing the essence of cold—the crisp coolness of those sunny blue-sky, winter days—makes for photographs that epitomize the winter we all wish for (rosy

Minolta 7xi, Sigma 75-300mm, Fujichrome Velvia

Minolta 7xi, Sigma 18mm, Fujichrome Velvia

cheeks and clean, new-fallen snow on clear days). Unfortunately, winter can sometimes be drab and gray, or human traffic can turn a pristine scene into an abomination. Get out early when snow is fresh to take advantage of those rare, perfect winter days, and your photos will reflect the ultimate beauty of winter. To help that ultra-bright and pleasing landscape, compensate from 1 to 1½ stops, depending on whether the sky is clear or overcast.

4 BRACKET, BRACKET, BRACKET

Some photographers consider bracketing "exposure insurance." That's very true, but it's also a good practice in "normal" shooting situations. It can be difficult to predict just how certain colors will look on film (especially winter whites), and bracketing is a valuable way to ensure you bring home the best images. Just because you have the "correct" exposure doesn't mean you have the best picture. Subtle exposure variations can mean the difference between a bland landscape and winter magic.

5 WATCH THE SUN

No matter at what time of day you're shooting, your position in relation to the winter sun makes a big difference. The sun's position dramatically affects the overall look of winter scenes (especially because of snow's high reflectance), and varies depending on the length of lens you're using. Because of the sun's generally lower angle to the earth in winter, photographers will find more "magic hours" for shooting. If the light is low, stand at a right angle to the sun and use greater exposure compensations to get the most color saturation. When the sun rises higher, shoot at a more acute angle to the sun (with it at your back, for example). At that angle, the sky will be

its bluest and add a dramatic contrast to bright snow. When possible, use a polarizing filter to minimize unwanted glare from the snow, but watch the sky because the polarizer could make it too dark.

BAD WEATHER, GOOD PHOTOS

It's not always necessary to photograph on only the picture-perfect, crisp and sunny winter days. In fact, it seems that the dreary days sometimes outnumber the perfect winter days we hope for. No matter what the subject, look for snow, steam or fog to add depth to your images; these situations can make for dramatic effects on film. A typical exposure requires opening up by a ½- to a full stop, which helps the details to pop from any haze in the scene. If you're shooting print film, it's critical to have enough exposure, so open up by at least a stop. OP

Minolta 7xi, Sigma 500mm, Tamron 1.4X teleconverter, Fujichrome Velvia

Wintertime photography can be exhilarating when you're dressed for the conditions

Go With

By Wes G. Pitts / Photography By David Johnston

We know how it is. The days get shorter and colder, rain falls and then snow, and before you know it, the fall colors are gone and the photography season seems to be over. Well, don't stow your camera gear just yet. Wintertime photography has a lot to offer.

Photographing the great outdoors in winter demands dressing appropriately. If you don't have the right gear to stay warm, you just won't enjoy yourself. Forget braving the elements—with the right frost-blocking clothes, you'll be able to concentrate on your photography instead of your hypothermia.

Outdoor Research **B-17 Bomber Caps** have a cozy fleece lining and ear flaps
Patagonia **Midweight Capilene® thermals** wick moisture away for dry, warm skin
Outdoor Research **Magic Mitts** flip open to let your fingers loose when photographing
Woolrich **Fleece Pullover** is an ideal middle layer
North Face **Devil's Thumb Jacket** boasts an ultra-light Gore-Tex® Paclite membrane for serious protection
Victorinox **Swiss Tool Plus multi-tool** is great to have on the trail, just in case
L.L. Bean **Mountain Guide Pants** with Gore-Tex® fabric pants have elastic cuffs that serve as gaiters
Wigwam **Outlast Upland socks** feature thermal-regulating Outlast® acrylic
Merrell **Polar Blast boots** are waterproof and have Thinsulate® inside

The Snow

CORE COMPONENTS

The key to a successful winter wardrobe is layering. Understanding what each layer is doing for you will help you choose the right clothes for the weather. Focus on keeping your torso extremely well-protected because if you don't, your body will keep your vital organs warm by reducing circulation to your extremities (but don't forget to weatherproof your extremities as well). Here are the basics of layering and accessories to keep the chill out.

BASE LAYER

Your body will do a much better job of keeping warm if your skin is dry. So ideally, the primary function of your innermost layer (usually thermal underwear) is to wick perspiration away from your body. While cotton underwear is very comfortable, it's absorptive and traps moisture. Instead, select a synthetic fabric with good wicking characteristics like Patagonia's Capilene® for your base layer.

MIDDLE INSULATING LAYERS

The middle layers of your winter armor should be a good insulator, preserving your body's warmth. Fleece or wool pullovers and pants are excellent middle layers because they trap air to keep in heat, but are breathable enough to let moisture wicked from the base layer pass outward. Thinsulate®, down and fiber fills also work well as middle layers.

OUTER PROTECTIVE LAYER

Windproof outerwear is a necessity, especially in extreme conditions. Without this barrier, your other layers can't do their jobs. Look for outerwear made of Gore-Tex® fabrics or Columbia's Omni-Tech™ for ultimate weatherproof performance. Many shells these days have zip-out fleece jackets inside, reducing the need for additional middle layers in all but the harshest conditions.

RESOURCES

C.C. Filson, (800) 778-5111, www.filson.com
Columbia, (800) 547-8066, www.columbia.com
L.L. Bean, (800) 441-5713, www.llbean.com
Marmot, (707) 544-4590, www.marmot.com
Merrell, (888) 637-7001, www.merrellboot.com
The North Face, (800) 447-2333, www.thenorthface.com
Outdoor Research, (888) 467-4327, www.orgear.com
Patagonia, (800) 728-2466, www.patagonia.com
Vasque, (800) 244-4453, www.vasque.com
Victorinox (Swiss Army), (800) 442-2706, www.swissarmy.com
Wigwam, (800) 558-7760, www.wigwam.com
Woolrich, (800) 995-1299, www.woolrich.com

HATS

Most of the heat your body loses goes out through your head, so you've got to keep a lid on it. A hat will actually help keep your hands and feet warm by preserving body heat. The traditional wool or fleece ski caps we've all seen will do a fine job for most conditions, but they won't do much to keep your head dry. Meaner weather will warrant a hat with a waterproof exterior and lined with something warm and cozy like fleece. Ear flaps aren't a bad idea.

GLOVES

Here's a tricky one for photographers. You want to keep as much dexterity as possible for operating your camera, and gloves can be clumsy. One excellent solution is to wear two sets of protection—one thin pair of gloves that will keep your hands from freezing, but still allow a full range of motion, and a heavier pair of gloves or mittens to wear over those when you're on the move. "Convertible" mittens, which flip open to let your fingers and thumbs out while you're shooting, are another answer to the dexterity problem.

SOCKS

A good pair of socks (or two) should keep your feet dry and warm, even when they get wet. Your best bet here is a wool-synthetic blend. The synthetic fibers will help wick moisture away from your skin, and the wool will keep your feet warm, wet or not. Many people like to layer their socks as well, wearing a lightweight synthetic or silk sock underneath a heavier wool sock. This is more comfortable for people whose skin is irritated by wool, and the extra layer helps with wicking and insulation. Definitely avoid cotton socks because they retain moisture and get very cold.

BOOTS

Cold, aching feet virtually guarantee that you'll want to cut your winter photography outing short and head home. In other words, you're definitely going to want to spend the money for a quality pair of boots. Look for designs with Gore-Tex® membranes or other waterproof materials; a durable sole with tread that will provide ample traction on slippery, icy surfaces; a comfortable footbed; and good insulation (Thinsulate® is common). When shopping for boots, try on several pairs from different manufacturers, as sizing and shape vary from boot to boot, and one will undoubtedly fit your feet more comfortably than others. OP

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Go Digital On A Budget

You can join the digital bandwagon even with limited resources. Simply adding the right elements to a basic home computer system will give you control over your images to make the best-looking prints.

IT'S ALL ABOUT CONTROL. Hobbyists and professionals alike used to have their own black-and-white darkrooms in which they could have a large degree of control over their photographs. In the transition from black-and-white negative film to color transparencies, the darkroom was largely abandoned. Computers have dramatically changed that paradigm by bringing control over the final image back to the photographer.

As the technology juggernaut relentlessly rolls ahead, prices have dropped precipitously on most computer hardware. If you have a computer running Windows 95 or 98, you can get it into credible imaging shape inexpensively and easily. To make your money go as far as possible, we'll help you prioritize and spend it where you'll get the most capability.

For the moment, let's assume that you want to continue to use your tra-

Dive into the possibilities that the computer offers even if you don't have a lot of money to spend

By Christopher Robinson

▲ *Jasc Paint Shop Pro*

▲ *Hewlett-Packard PhotoSmart P1100*

ditional film camera instead of a digital camera. You can get a film scanner (which will scan either negatives or transparencies), but film scanners aren't all that cheap. You can get away with spending less money by going with a flatbed scanner, but the resolution and quality of the scans will suffer and may be unacceptable to you.

Instead of buying a scanner, you can maintain image quality on a tight budget by getting Photo CD scans of specific images made at many local labs. Photo CD scans cost a couple of dollars apiece and are good enough to make an 8x10-inch print from a 35mm negative or transparency. And once you've had an image put onto a Photo CD, you'll have it safely archived and conveniently stored for any future use.

Your computer will be the backbone of your digital darkroom operation. If you have a relatively up-to-date machine (one with Windows 95/98 or a Mac G3), it will be fine for most photographic work. New, fast, expensive computers are great, but you don't necessarily need to have the latest and greatest to get great prints at home. You'll almost certainly want to add RAM to it, though. Maxing out your PC's RAM is about the most effective thing you can do to increase imaging performance, and it's pretty cheap. (Check with the manufacturer to see how much RAM the computer can support and also make sure your BIOS can handle the amount you put in.) You'll be in good shape with 64 MB, but 128 MB would be even better.

When you add RAM, what you're doing is increasing your computer's ability to handle large image files. It makes life easier for your CPU (the "engine" inside your computer) and reduces the need to have the newest, most powerful CPU.

Once your computer is set "under the hood," so to speak, it's time to have a look at software. There's more great software available at low prices than you can believe. And we're talking about powerful, easy-to-use packages. If you've been thinking that you need a $500, professional-level program to do anything, you're going to be pleasantly surprised. For less than $100, you can get software that's oriented around printing from your desktop (rather than the publishing industry), and can give you incredible control over your images. Microsoft Picture It!, Adobe PhotoDeluxe and MGI PhotoSuite III are examples of programs

(Cont'd on page 104)

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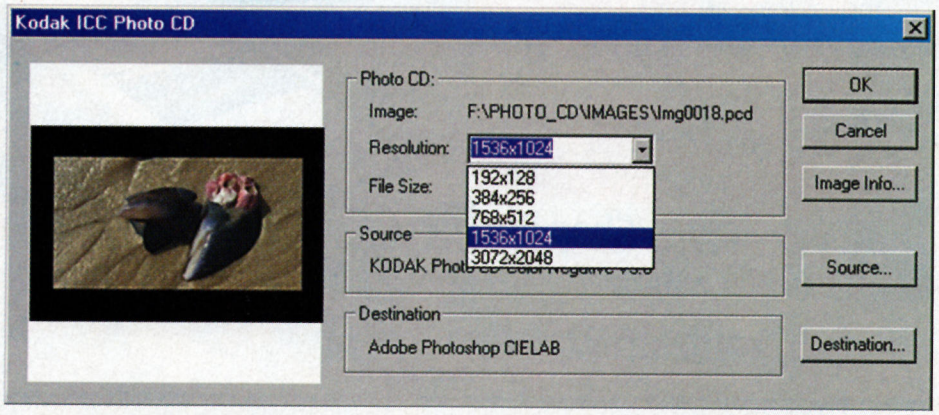

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Photo by NYI Graduate George W. Petering

When On Safari: Bracket Your Photos!

NYI Graduate George W. Petering was still a student a few years back when he made this image on safari in Kenya, West Africa. On his way to Africa, George scheduled a day layover in New York and made an appointment to drop by NYI to discuss a few fine points regarding his plans. A few months later, back home in Alaska, George sent us some samples of the photographs he made on that trip. **This silhouette image of a mother elephant and her calf incorporated two key points Student Advisor Jerry Rice discussed with George on the eve of his trip: Shoot lots of film and bracket.**

Whether you're using an all-automatic SLR with cutting-edge matrix metering or an all-manual model that belonged to your Uncle Jack, you want to bring back the photo that best expresses what you saw: The setting sun, the orange sky, and the two elephants moving slowly along the horizon.

Your eye sees it all—but will your film? George made several photographs of this scene using different exposures. With a little practice, it's possible to make four or five different exposures in a very short period of time. **Start with the exposure you think is right, then shoot one stop over and under that exposure, and, for a once-in-a-lifetime photo such as this, two stops over and under as well. That's bracketing.** One exposure will put the elephants in silhouette *and* provide proper differentiation between the orb of the setting sun and the colorful sky. That's the right exposure, and you bracket to get it.

George had planned to use slide film on his trip, and Jerry agreed with his decision. With slide film, there's no automatic printer to "correct" the exposure on your bracketed images. **When to use slide film, and when and how to bracket are just two of the hundreds of technical and artistic tips contained in NYI's Complete Course in Professional Photography, along with full business and sales training.** Whether you would like to become a pro, or just take better photos for your own satisfaction, at NYI we guarantee we'll make you a better photographer.

While the NYI Complete Course is a home study program, we're always happy to have students visit us for a little extra feedback. So, whether you're on your way to Africa or Alaska, we're happy to have you drop in.

By the way, **we called George** for a little more information about this image, but we found out he's **back in Africa taking more photographs.** The folks in his office said he'll be back in a few weeks, and we hope we'll be able to show you some of his recent work after we catch up with him.

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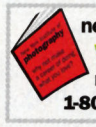

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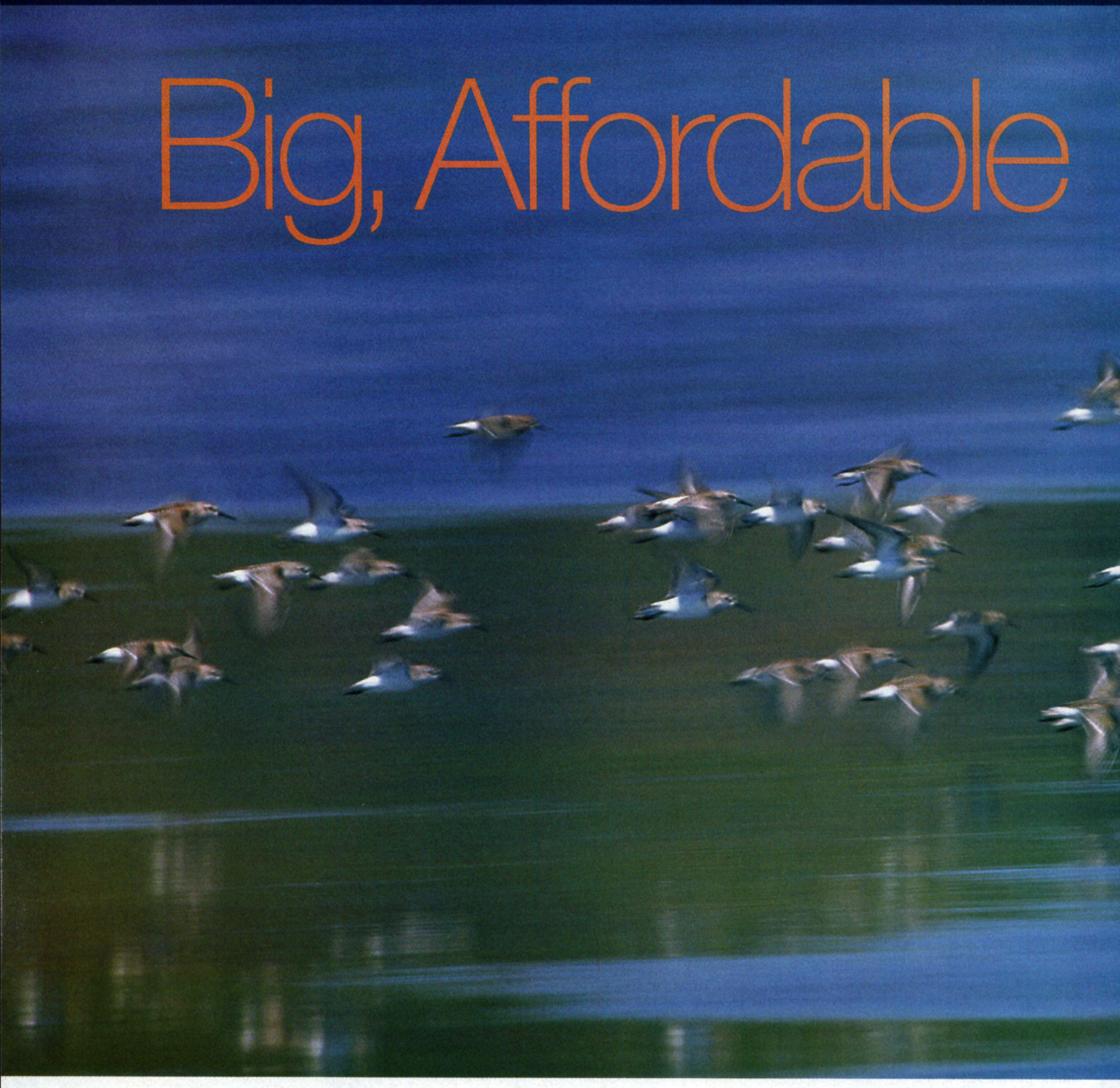


Sigma's new long lenses autofocus on distant action

Text And Photography By Michael Sewell

When the editors of *Outdoor Photographer* called to ask me if I wanted to check out the new Sigma 800mm *f*/5.6 EX APO lens, I thought to myself, "I already have a quality 800mm, it doesn't sound very exciting, and I'm leaving town on a big project anyway."

Their words overlapped my meandering mind: "It's an autofocus." "It's an autofocus?" I replied. "Yeah," they said, "it looks pretty good, and so does the new Sigma 500mm *f*/4.5 EX APO autofocus."

When I first became interested in photography, I made the logical choice of purchasing what I call "aftermarket lenses." They were affordable and came in numerous configurations. What I didn't realize at the time was that many of these lenses offered top-quality glass and produced images that were nearly indistinguishable from those produced by the more expensive

AF Teles

Stay on top of the action with Sigma's new autofocus telephoto lenses. The 500mm ƒ/4.5 EX APO and 800mm ƒ/5.6 EX APO lenses' hypersonic internal autofocus performs flawlessly, with the speed and accuracy you need for sharp action photography.

ALL IMAGES: Nikon F5, Sigma lenses, Fujichrome Velvia

lenses offered by camera makers.

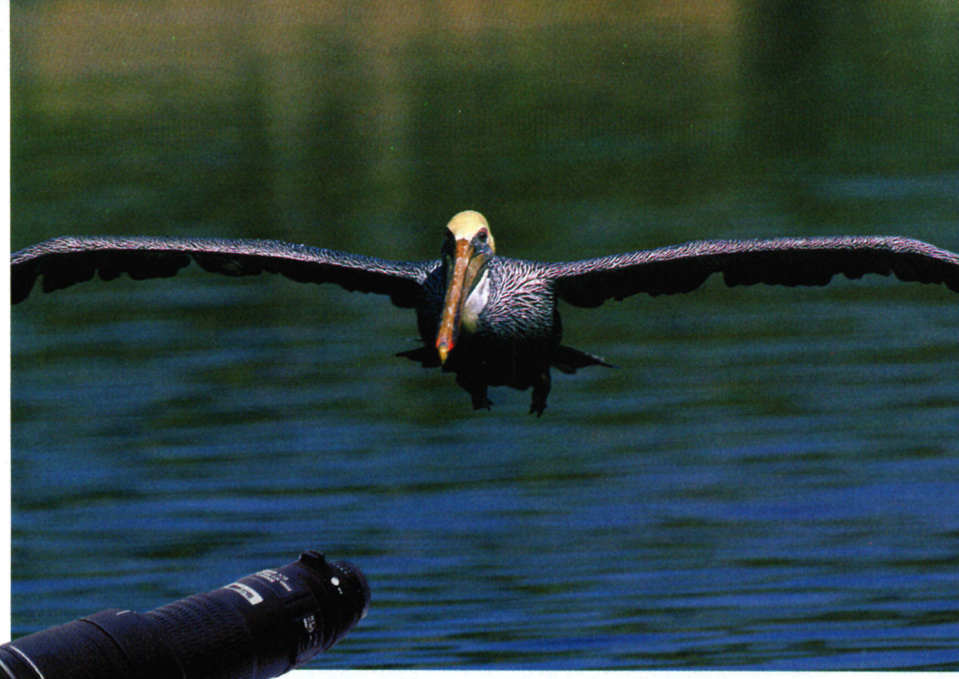
Not knowing this, I did what so many amateurs and even established pros do: I purged my camera bag of these good lenses as fast as photo sales would allow, thinking it would help me to become a better photographer. After 10 years in rugged locations, dropping and banging lenses and reviewing the tens of thousands of slides I've produced, I've developed an educated opinion.

When I received the new Sigma lenses, I thought about how I'd have incorporated them in a recent book project about a restored wetlands. I had been faced with photographing a lot of movement, particularly birds in flight. When I was working on the wetlands project, the lenses I found myself reaching for the most were my 800mm *f*/5.6 and my 20mm *f*/2.8. A close second were 500mm *f*/4 and 600mm *f*/4 autofocus lenses. I struggled with the 800mm because it was the ideal focal length for working with small skittish shorebirds and ducks. I wanted their behavioral action on film. The battle between male ducks for the affections of a hen is an aquatic display rivaling a water theme park. Aerial views of black-necked stilts at sunrise are a sight to behold. It would have saved me weeks if the Sigma 800mm

autofocus had been available during the book project.

I took the lenses to Point Reyes National Seashore near my home in California. I started composing on a foggy ridge about a half-mile away. Foggy scenes lack sharply defined edges, often confusing an autofocus lens. Neither the 500mm nor the 800mm had any difficulty quickly locking on distant trees on the ridge.

I moved down to the beach with the idea that I could repeat some of the types of images I produced for my wetlands book. I was able to photograph a group of fairly skittish Heermann's gulls without approaching the limits of their comfort zone. I shot wide open to take advantage of the 800mm lens' extreme ability to isolate subjects, resulting in a clean, less busy image. A variety of birds in flight presented themselves. I compare photographing wild birds in flight with photographing a football in mid-air, and these lenses performed very well indeed. Sports photographers will find the autofocus feature plenty quick.



The new Sigma 800mm weighs in at about 10.5 pounds (comparatively light for this focal length) and is equipped with a glass technology known as Extraordinary Low Dispersion (ELD) glass. This new product comes extremely close to fluorite crystal (known for its extremely low dispersion rate) although, unlike fluorite, it's temperature-stable and strong. There's a clear, protective glass flat on the front and a built-in rotating collar on the barrel for use of a polarizer in the rear filter holder. Since long lenses magnify haze in the atmosphere, this small improvement shouldn't be overlooked. There's a new hypersonic motor (HSM) and internal focusing in both of these lenses as well. This combination is extremely fast and almost silent, ideal for tracking birds in flight (if you can keep them in the viewfinder) and for photographing easier subjects such as in sports-action. Another new feature is the "full-time" manual focus, which allowed me to manually focus even while in autofocus mode.

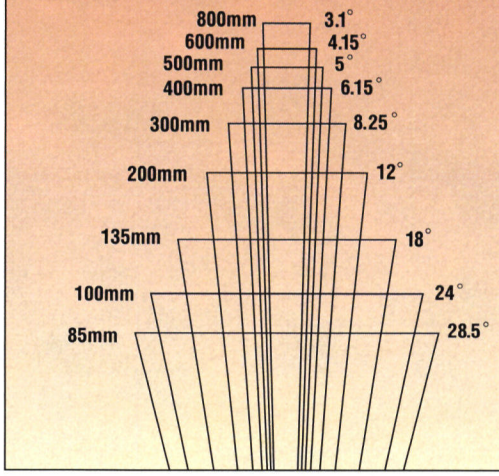
These new lenses represent a major upgrade to the Sigma line. I found the 500mm *f*/4.5 to be light and quick to autofocus. It also features ELD glass and hypersonic motors (Nikon and Canon mounts). For most people, including pros, the significant cost savings of buying this lens will more than offset the slight reduction in light from *f*/4 to *f*/4.5. Sigma's ground-breaking addition of state-of-the-art autofocus to the 800mm lens is an awesome package that I had dreamed of many times. Working with a Wimberley head and a Nikon F5, I found the autofocus responsiveness of both lenses to be comparable to much shorter glass.

Both lenses feel precision-made, and parts (hoods, etc.) are tight and seem durable (although durability is difficult to assess on any type of lens). Due to time constraints and the desire to remain on speaking terms with the folks at *OP*, I didn't perform the Samsonite luggage test on the lenses. The point is, don't drop your equipment no matter who made it, and you'll get years of service from it.

To summarize, these new Sigma lenses are fast and comparatively light, with nice, tight tolerances on moving parts. They're a pleasure to use, and they produce razor-sharp images. If camera makers' lenses are a status symbol you can live without, you'll save thousands of dollars and get state-of-the-art to boot with the new Sigma 800mm *f*/5.6 EX APO and 500mm *f*/4.5 EX APO autofocus lenses. Street prices: $5,800—800mm; $3,600—500mm.

Contact: Sigma, (516) 585-1144, www.sigmaphoto.com. **OP**

LENS FOCAL LENGTH VS. ANGLE OF VIEW



FIELD OF VIEW FOR COMMON FOCAL LENGTHS

Lens Focal Length	Angle of View (at 50 Feet)	Field of View
85mm	28.5°	25.5′
100mm	24°	21.5′
135mm	18°	16′
200mm	12°	11′
300mm	8.25°	7.5′
400mm	6.15°	5.5′
500mm	5°	4.5′
600mm	4.15°	3.5′
800mm	3.1°	3′

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By William Sawalich

To present your photographs with style, there's perhaps no better way than by projecting slides. A darkened room and giant, glowing image certainly focus attention on your work. For almost all types of visual presentations (from teachers to doctors to lawyers to photographers), slide projection is one of the easiest and most reliable methods. And photographers who rely on the highest-quality image presentation know that the key lies in their projector.

At a glance, projectors seem to be universally the same—a light shines through a slide and is focused on a big screen. But as it turns out, there's a projector for every type of photographer and almost every size budget. More than just the standard carousel model your brother-in-law uses to show his vacation slides, projectors vary widely in their bells and whistles.

Kodak offers up the most projector choices (for professional, home and commercial uses), and has practically cornered the market on 35mm

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projectors. Other manufacturers specialize in slightly different areas, including highly portable units with built-in screens, medium- and large-format projectors, and very elaborate programming functions.

Features range from the nice (cordless remote control, autofocus, zoom lens) to the extraordinary (automatic bulb replacement, programmable microprocessor, built-in dissolves). The most important factors when buying a projector, however, are its fundamental components—namely, the lens. The lens controls the brightness and clarity with which your photo is reproduced on a large scale.

Standard projectors come with a manual, fixed-focus lens. As you move up the product ladder, lenses become zooms (for versatile projections from closets to auditoriums) and, much like camera lenses, get faster and sharper. When shopping for a projector lens, speed is more critical than sharpness. All other factors being equal, go for the faster lens over the sharper one. A fast lens (meaning the aperture opens wide, just like camera lenses) will make your projected images brighter, plus edges and small details will be more visible than with a slower lens. Also, when projecting images in an area with higher levels of ambient light, the brighter image will be easier to see.

Keep in mind that many projectors, especially professional models, don't come with lenses; you have to buy them separately. Because the lenses aren't built-in, they're easily (though not cheaply) replaceable. A single zoom lens will work in a variety of situations, but you can always buy a few prime lenses that meet your specific needs. (Prime lenses tend to be faster and cheaper than more complex zooms.)

Another important projection factor is whether the lens focuses on a curved or flat film plane. When the slide drops for projection, the heat from the lamp causes it to curve slightly (or "pop"). That means the film plane is no longer completely parallel to the lens plane. Some projector lenses (for example, Kodak "C" lenses) are designed to compensate for the curvature to provide maximum image sharpness. If the lens is designed to focus on a flat plane, mount your slides in glass mounts to keep them from popping so they'll focus sharply.

So where do you get lenses? Most projector manufacturers also make their own lenses. In many cases, you can purchase kits directly from the manufacturer with the lenses included (they just want to offer buyers the freedom to configure a projector specifically to their own needs). Just as with camera lenses, there are lots of projector lens choices, and prices range widely, from $200 to $2,000.

The Players

For photographers interested in quality projection of their 35mm slides, **Kodak's Ektagraphic** line is a solid first step. Similar to the consumer-level carousel projectors, the **Ektagraphic III E Plus** offers increased brightness, remote compatibility, interchangeable lenses and a built-in reading lamp to help presentations run smoothly. Price: $469 (without lens).

If you're looking for a high-quality projector with all the bells and whistles, check out **Kodak's Ektapro 9020.** This top-of-the-line autofocus model is designed for multimedia presentations. It has an IR remote for programming control (to skip from one slide to another, anywhere in the tray), a 60-second timer for self-running shows, automatic lamp changing and internal dissolve functions (to link and coordinate multiple projectors without additional hardware). Price: $1,409 (without lens).

There are some situations where you'd like to show your slides, but don't have the space or lighting conditions to do it effectively. With **Braun's Novamat AF-M,** you can project 35mm slides normally against a wall or pop up the 8.4x8.4-inch screen to project your images onto it. A carrying handle makes the Novamat easily portable, too. Price: $363 (with 85mm *f*/2.8 lens).

Leica's Pradovit RT-m projector incorporates precision design and

lots of features for professional multimedia presentations. All controls are illuminated for easy use in total darkness. The specially coated bulb module helps protect transparencies from excessive damaging heat, and the built-in dissolve control can fade in and out between slides or join with another projector for tandem presentations. Coupled with Leica's renowned lenses, the Pradovit RT-m will sharply and brightly project your 35mm slides. Price: $1,895 (without lens).

If your shooting isn't limited to 35mm slides, the **Rolleivision 66 Dual P** is a versatile projector choice. It's a multi-format projector for both 35mm and medium-format transparencies. The quiet cooling system won't drown out your speaking voice, and the internal microprocessor controls autofocusing, transport and programming. The lamp output can even be adjusted in subtle 5% steps to fine-tune your results. Price: $1,799 (without lens).

For medium-format photographers, **Hasselblad offers the PCP80** projector for 6x6cm and 6x4.5cm transparencies. Its built-in perspective control ensures that the images you project are straight and true, and features like auto lamp replacement and remote control make displaying your big slides a snap. It's also compatible with a line of Zeiss condenser lenses for bright and sharp projection. Price: $3,500 (with 150mm *f*/3.5 lens). OP

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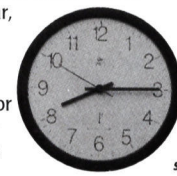

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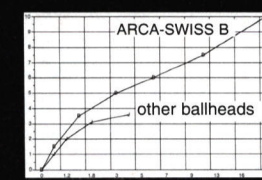

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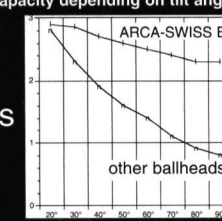

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For more information, contact: French Foto Tours/Horizon Workshops, La Bastide Vieille, 84480 Bonnieux, France, (800) 897-0055, (outside U.S. +(33) 490 75 94 70), e-mail: fosterfft@aix.pacwan.net, www.frenchfototours.com, www.atprovence.com.

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For more information, contact: Cory Photography, P.O. Box 42, Signal Mountain, TN 37377, (800) 495-6190, (423) 886-1004, e-mail: TomPatCory@aol.com, http://members.aol.com/tompatcory.

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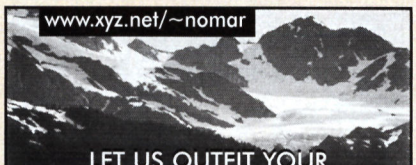

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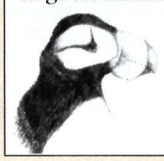

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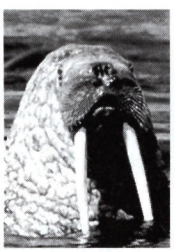

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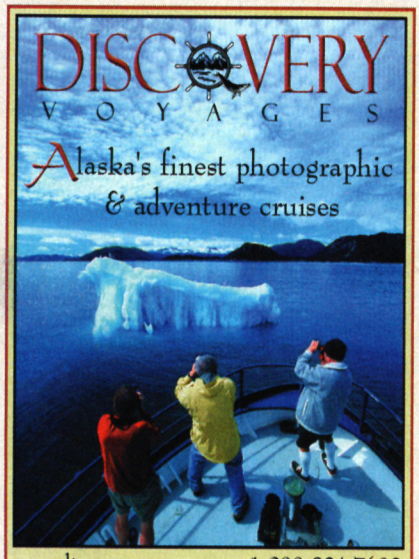

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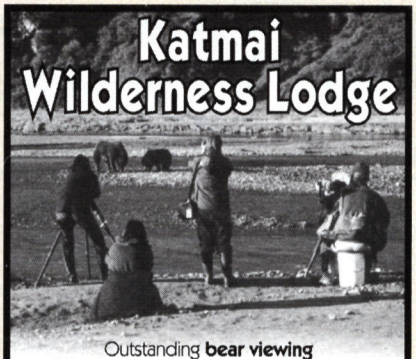

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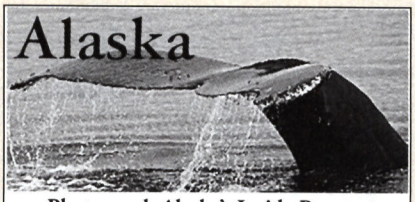

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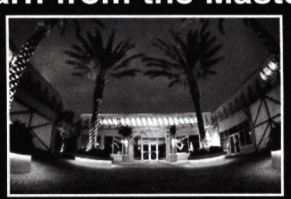
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For more information, contact: ZGF West, 142 St. Patricks Dr., Danville, CA 94526, (925) 820-5551.

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For more information, contact: Nancy Libson, (202) 244-6271.

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For more information, contact: Fradenburgh Photoscenics, 156 Swilling Ave., Wickenburg, AZ 85390, (520) 684-3035, e-mail: westwood@primenet.com.

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For more information, contact: Coupeville Arts Center, P.O. Box 171, Coupeville, WA 98239, (360) 678-3396, e-mail: cac@whidbey.net, www.coupevillearts.org.

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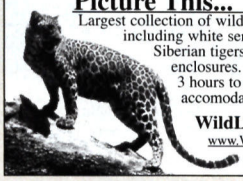

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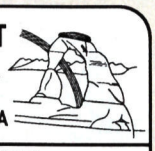

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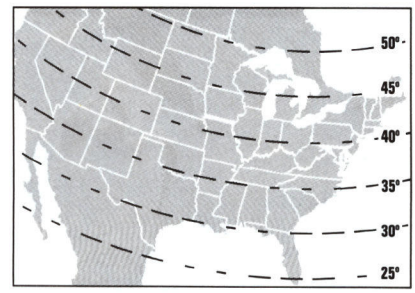


This chart will help you be in the right place at the right time by allowing you to plan your sunrise, sunset, moonrise and moonset photos ahead of time. You'll know exactly where to be with your camera for the photo composition you want to make long before the sun reaches the horizon. Find the nearest date at top and the latitude nearest your own in the column at left. Where the two intersect, you'll find the true (or map) bearings for rise (R) and set (S), rounded to the nearest degree. When using a compass to find the spot on the horizon where the sun or moon will rise or set, obtain the magnetic declination (variation) for your area from a USGS topographic map or other source. If the declination is east, subtract it from the bearing listed below to obtain the magnetic compass bearing. If the declination is west, add it. The result is the compass bearing to use in the field. *All data in Almanac is based on the comprehensive SUNTRACKER program, written by Charles Krebs, (425) 644-0077, fax (425) 644-1103.*

SUNRISE/SUNSET

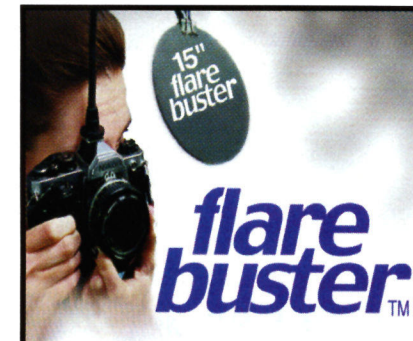
Latitude	Feb. 5	Feb. 12	Feb. 19	Feb. 26
25° N	R-107	105	102	099
	S-253	255	258	261
30° N	R-108	105	103	100
	S-252	255	257	260
35° N	R-109	106	103	100
	S-251	254	257	260
40° N	R-110	107	104	101
	S-250	253	256	259
45° N	R-112	109	105	102
	S-248	251	255	259
50° N	R-114	111	107	103
	S-246	250	253	257
55° N	R-117	113	109	104
	S-243	247	251	256
60° N	R-122	117	112	106
	S-239	243	249	254
65° N	R-129	122	116	109
	S-232	238	245	251
70° N	R-140	131	123	114
	S-220	229	238	246

FULL MOONRISE/MOONSET

Latitude	Feb. 17	Feb. 18	Feb. 19	Feb. 20
25° N	R-069	072	077	082
	S-292	289	285	281
30° N	R-068	071	076	081
	S-293	290	286	281
35° N	R-067	070	075	081
	S-295	292	287	282
40° N	R-065	069	074	080
	S-296	293	288	282
45° N	R-063	067	073	080
	S-299	295	290	283
50° N	R-059	064	071	079
	S-302	298	292	285
55° N	R-055	061	069	077
	S-306	301	294	287
60° N	R-049	056	065	075
	S-312	306	298	289
65° N	R-039	049	060	072
	S-323	314	304	292
70° N	R-015	034	052	068
	S-347	329	313	298

MOON PHASES

● New	Feb. 5
◐ First Quarter	Feb. 12
○ Full Moon	Feb. 19
◑ Last Quarter	Feb. 26



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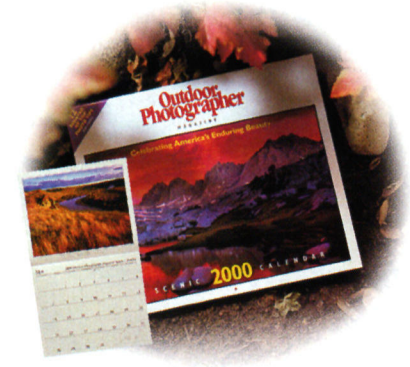

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THE BALD EAGLE

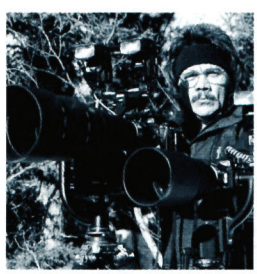
(Cont'd from page 51)

Outdoor Photographer: There are some happier-ending nest stories that you write about in American Eagle. You've worked with Tom Ricardi, who has had a lot of success introducing eaglets born in captivity into the wild.

Pezzenti: By anyone's standard, he's a national treasure. At his aviary, the Massachusetts Bird of Prey Facility in Conway, Mass., there are 350 to 400 birds. At any given time, he has six to eight eagles. He has two mating pairs—one pair can't fly and the other pair had their beaks shot off. Tom has hand-fed these birds for 15 years. Because of their injuries, they can't be returned to the wild—both pairs would die within a week. But they have baby eagles, which they raise to be two or three weeks old. Tom then puts them in nests. He's a member of the eagle team in the Massachusetts Division of Fisheries and Wildlife working to restore bald eagle populations. He has raised a dozen eaglets and relocated them into nests in New England and the western United States.

Outdoor Photographer: The eagles are in much better shape today because of the efforts made by people such as Ricardi and the awareness you've brought through your photographs and lectures.

Pezzenti: There's still a lot of work left. Along the Columbia River in Washington, they're still terribly threatened by the PCBs in the water, all the toxins from industry. They're doing bad there. In Minnesota and Wisconsin, along the Canadian border, where they used DDT for years, they're starting to rebound. There's no doubt about the bald eagle being the greatest American wildlife success story, but if we don't keep paying attention to them, we'll lose them again—next time, maybe forever. **OP**



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OP61

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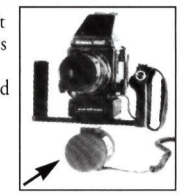

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the photographer's marketplace

(Cont'd from page 30)

azines like *Outside* emulate the child-with-his-first-camera look of hasty images with blurred subjects and tilted horizons. Frankly, I don't get it. I love what Ernst Haas, Frans Lanting and Art Wolfe have done with artistically blurred motion, but imitating the limitations of low-quality imagery shot by inexperienced photographers using fine film and camera gear leaves me cold.

These thoughts draw me inexorably toward more implications of the new millennium on photography. Toward the end of the last one, humanity began to address the tragedy of the Third World, in which deprivation of food, education and proper living conditions greatly limited human potential. The new one is opening with the ongoing tragedy of the Fourth World, in which deprivation of the meaning of life is caused by too much artificial sensory input, rather than too few amenities. Movies, TV, computer games, the Internet, and yes, even this magazine, take people away from the primary visual experience that ruled human existence until recently. Without a sense of order and beauty derived from real-time, real-world experience, we can expect to witness a continual upping of the ante of "senseless" acts. There's a balance needed, but in any case, the visual illusions we call photographs aren't about to go away anytime soon.

The mission of nature photographers isn't unlike that of Colonel Anders in 1968. He was out there on the edge, the sensing element for humanity. He brought back an image that showed us all to be vulnerable passengers on tiny spaceship Earth. We need to be constantly reminded that we have the potential to annihilate each other, as all too many of us are now doing on every continent except Antarctica, or to steward our threatened craft. Unless the new millennium sees environmental restoration of our air, land, oceans, freshwaters and a human population limited to the carrying capacity of our deteriorating habitat, our pursuit of images that show the natural beauty of our planet will ultimately be futile. **OP**

***Galen Rowell**'s Web address is www.mountainlight.com.*

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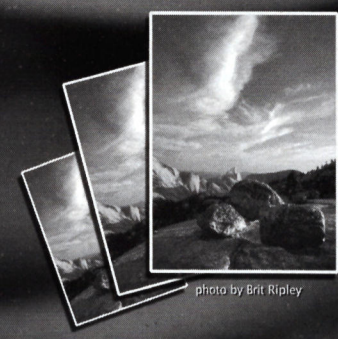

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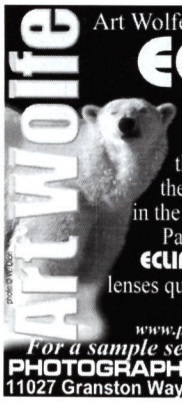

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Go Digital

(Cont'd from page 82)

that are super-easy to use. More powerful options like Ulead PhotoImpact and Jasc Paint Shop Pro give you even more control.

We all love to share our photographs. For me, that means putting up images on the wall or making nice 8x10-inch prints to pass around. I used to spend big dollars taking photographs to a professional lab to have enlargements made. Now, I make many of my prints at home with my computer and a photo-quality inkjet printer. Just a couple of years ago, "photo-quality" was the big buzzword in computer printers and you paid top dollar for the ones that were capable of it. Today, just about every inkjet printer is capable of producing beautiful images with smooth gradations, crisp detail and rich colors. Best of all, the printers are very inexpensive. Remember to use top-quality, photo-type printer paper and photo-quality ink sets for your best results. They make a huge difference.

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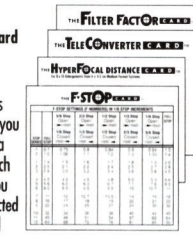

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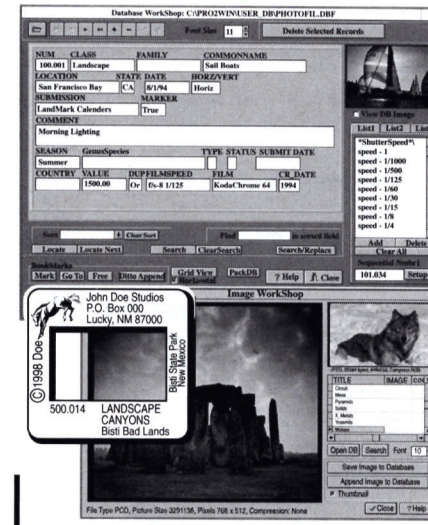

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03. ☐ Leica
04. ☐ Minolta
05. ☐ Other (write in) _____
06. ☐ Nikon
07. ☐ Olympus
08. ☐ Pentax
09. ☐ Yashica

2. Did you purchase the above new/used?

10. ☐ new
11. ☐ used

3. If you purchased a new (not used) SLR in the past 12 months, what brand was it?

12. ☐ Canon
13. ☐ Contax
14. ☐ Leica
15. ☐ Minolta
16. ☐ Other (write in) _____
17. ☐ Nikon
18. ☐ Olympus
19. ☐ Pentax
20. ☐ Yashica

4. If you purchased new in the past 12 months, did you make a brand switch? Camera replaced:

21. ☐ Canon
22. ☐ Contax
23. ☐ Leica
24. ☐ Minolta
25. ☐ Other (write in) _____
26. ☐ Nikon
27. ☐ Olympus
28. ☐ Pentax
29. ☐ Yashica

5. Camera newly purchased:

30. ☐ Canon
31. ☐ Contax
32. ☐ Leica
33. ☐ Minolta
34. ☐ Other (write in) _____
35. ☐ Nikon
36. ☐ Olympus
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EB	100	3.55	6.79	3.35	6.70
ET	160	3.55	7.65	4.36	9.40
ED	200	4.55	7.75	5.10	8.09
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EPP	100	5.99	8.95	81.95
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EPN	100	4.29	8.39
EPT	160	4.29	8.58
EPD	200	4.59	9.30

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	ASA	24	36 w/p	120	220
Impressa	50	3.88	4.85	13.50	—
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HP5 400	1.84	2.54	13.95	25.50	29.95
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Sensia II 100	100	—	—	3.99	6.29	—
Provia 100	100	—	—	4.99	7.99	77.77
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RDP	100	—	—	4.39	8.90	66.95
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Provia 400	400	—	—	5.00	7.95	86.90
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- Film
- Case

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- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film

KIT #4
- Camera Body with Electronic Flash
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- Cap Keeper
- Film
- Tripod
- Strap

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- Film
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- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #3
- Camera Body with Electronic Flash
- Tamron 28-200 f3.8-5.6 Aspherical Super Lens
- Lens Cleaning Kit
- Cap Keeper
- Film

KIT #4
- Camera Body with Electronic Flash
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- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

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- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Camera Case

KIT #6
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- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Camera Case

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- Lens Cleaning Kit
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- Strap
- Cap Keeper
- Film
- Case

KIT #3
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- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #4
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- Lens Cleaning Kit
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- Lens Cleaning Kit
- Tripod
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- Pentax 80-200 f4.7-5.6 Lens
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Camera Case

KIT #3
- Camera Body with Electronic Flash
- Pentax 28-105 f4.0-5.6 AF Lens
- Lens Cleaning Kit
- Cap Keeper
- Film
- Tripod
- Strap

KIT #4
- Camera Body with Electronic Flash
- Tamron 28-200 f3.8-5.6 Aspherical Super Lens
- Lens Cleaning Kit
- Cap Keeper
- Film

KIT #5
- Camera Body w/Electronic Flash
- Pentax 28-105 f4.0-5.6 &
- Pentax 100-300 f4.5-5.6 AF Lens
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film
- Camera Bag

KIT #6
- Camera Body with Electronic Flash
- Tamron 28-300 3.5-6.3 AF Super Aspherical Lens
- Lens Cleaning Kit
- Tripod
- Strap
- Cap Keeper
- Film

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- Strap ■Tripod ■Eyecup
- Cap Keeper ■Roll of Film

K-13 PACKAGE NEW
- Body w/Electronic Flash
- Nikon 28-105 3.5D Lens
- Tripod ■Strap
- Lens Cleaning Kit
- Film ■Capkeeper

K-14 PACKAGE
- Body w/Electronic Flash
- Nikon 24-120 3.5-5.6D AF Lens ■Strap ■Tripod ■Film
- Lens Cleaning Kit

K-15 PACKAGE
- Body w/Electronic Flash
- Tamron 28-200 3.8-5.6 Lens ■Eyecup ■Roll of Film
- Full Size Tripod
- Lens Cleaning Kit

K-16 PACKAGE
- Body w/Electronic Flash
- Nikon 28-200 F3.5-5.6 D Lens ■Full Size Tripod
- Strap■Film ■Eyecup ■Lens Cleaning Kit

K-17 PACKAGE
- Body w/Electronic Flash
- Tamron 28-300 F3.8 AF Lens ■Tripod ■Camera Bag
- Eyecup■Lens Cleaning Kit

K-18 PACKAGE
- Body w/Electronic Flash
- Nikon 28-80 F3.5-5.6D Lens
- Nikon 80-200 F4.5-5.6D Lens ■Tripod ■Camera Bag
- Eyecup■Lens Cleaning Kit

K-19 PACKAGE
- Body w/Electronic Flash
- Nikon 28-80 F3.5-5.6
- Nikon 75-300 F4.5-5.6 Lens
- Camera Bag ■Full Size Tripod■Lens Cleaning Kit

K-20 PACKAGE
- Body w/Electronic Flash
- Tamron 28-200 F3.8-5.6 Lens
- Tamron 200-400 F5.6 Lens
- Strap ■Tripod ■Film
- Lens Cleaning Kit ■Pro Bag

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K-22 PACKAGE
- Body w/Electronic Flash
- Minolta 28-105 F3.5-4.5 AF Lens ■Strap ■Tripod
- Lens Cleaning Kit
- Eye Cup ■Roll of Film

K-23 PACKAGE
- Body w/Electronic Flash
- Tamron 28-200 3.8-5.6 Lens ■Lens Cleaning Kit
- Strap■Tripod
- Eye Cup

K-24 PACKAGE
- Body w/Electronic Flash
- Tamron 28-300 F3.8 AF Lens
- Strap ■Tripod ■Film
- Lens Cleaning Kit

K-25 SUPER KIT
- Body w/Electronic Flash
- Minolta 28-80 F4.0-5.6 AF Lens
- Minolta 80-200 F4.5-5.6 AF Lens
- Lens Cleaning Kit ■Cap Keeper
- Tripod ■Strap ■Film

K-26 PACKAGE
- Body w/Electronic Flash
- Tamron 28-200 F3.8
- Tamron 200-400 F5.6Lens
- Strap ■Tripod ■Lens Cleaning Kit ■Camera Bag

K-27 PACKAGE
- Body w/Electronic Flash
- Minolta 28-105 F3.5■Strap
- Minolta 100-300 F4.5 Lens
- Tripod ■Camera Bag
- Eyecup ■Lens Cleaning Kit

K-28 PACKAGE
- Body w/Electronic Flash
- Minolta 24-85 F3.5-4.5 AF Lens
- Minolta 75-300 F4.0-5.6 AF Lens ■Lens Cleaning Kit
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K-32 PRO KIT
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- Tamron 28-200 f3.8-5.6 lens ■Tripod
- Strap ■Cap Keeper
- Lens Cleaning Kit

K-34 PACKAGE
- Body w/Electronic Flash
- Pentax 28-80 F3.5 AF Lens
- Pentax 80-200 F4.5 AF Lens ■Tripod ■Cap Keeper
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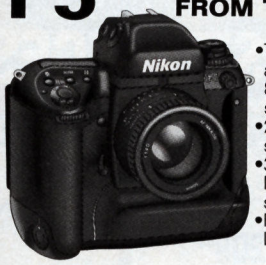

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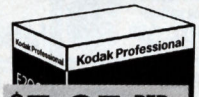

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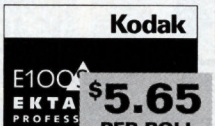

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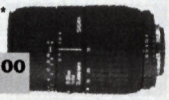

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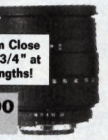

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With FM-2.....539.99

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Kit Includes: Nikon Camera Body w/Flash, Tamron 28-300 3.5-6.3 Super Aspherical Macro Lens, Camera Strap, Tripod, Film, Lens Cleaning Kit, Capkeeper, Case

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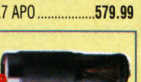

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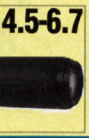

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KIT C-3
Canon EOS Camera Body w/Flash, **Canon 28-80** 3.5-5.6 USM Lens, **Canon 75-300** 4.0-5.6 USM Lens, Strap, Camera Bag, Tripod, Film, Cleaning Kit

KIT C-4
Canon EOS Camera Body w/Flash, Tamron **28-200** 3.8-5.6 Super Aspherical Macro Lens, Strap, Camera Case, Tripod, Film, Lens Cleaning Kit

KIT C-6
Canon EOS Camera Body w/Flash, **Canon 28-105** 3.5-4.5 USM Lens, **Canon 100-300** 4.5-5.6 USM Lens, Strap, Camera Bag, Tripod, Film, Lens Cleaning Kit

Camera	KIT C-1	KIT C-3	KIT C-4	KIT C-6
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Rebel 2000 QD	324.99	444.99	459.99	594.99
EOS Elan II	334.99	514.99	474.99	619.99
EOS Elan IIE	369.99	549.99	509.99	629.99
Elan IIE QD	399.99	579.99	539.99	659.99
EOS A2	499.99	649.99	619.99	749.99
EOS A2e	574.99	749.99	709.99	799.99
EOS 3	1329.99	CALL	1349.99	1579.99
EOS 1n	1069.99	1249.99	1259.99	CALL
EOS 1X (APS)	324.99	499.99	439.99	609.99
EOS 1X Lite	299.99	CALL	419.99	589.99

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- Strap • Tripod • Film
- Lens Cleaning Kit

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- Strap • Tripod • Film
- Lens Cleaning Kit

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- Strap • Tripod • Film
- Lens Cleaning Kit

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- Lens Cleaning Kit

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Image Stabilizer
- Lens Cleaning Kit
- Full-Size Tripod
- Gadget Bag • Wide Strap

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- Canon 28-105 3.5-4.5 USM
- Canon 100-300 4.5-5.6 USM
- Lens Cleaning Kit
- Full-Size Tripod
- Gadget Bag • Wide Strap
- 5 Rolls Film • Eyecup

799.99

Lens Specials

Canon 75-300 4.0-5.6 USM IS Ultrasonic AF Lens - 394.99

Canon 28-70 2.8 USM L Ultrasonic AF Lens - 929.99

Canon 75-300 4.0-5.6 USM Ultrasonic AF Lens - 139.99

Canon 70-200 2.8 USM L Ultrasonic AF Lens - 1049.99

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EOS-3	1199.99
EOS A2E/A2	529.99/429.99
EOS A2E 28-105 USM KIT	669.99
EOS A2 28-105 USM KIT	609.99
EOS Elan IIE QD	344.99
EOS Elan IIE	319.99
EOS Elan II	289.99
EOS REBEL 2000	209.99
EOS REBEL 2000 QD	239.99
EOS IX/IX LITE	229.99/224.99

CANON LENSES

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70-35 3.5-4.5 USM	304.99
22-55 4.0-5.6 USM	119.99
24-85 3.5-4.5 USM	399.99
28-80 3.5-5.6 USM	74.99
28-105 3.5-4.5 USM	179.99
28-135 3.5-5.6 IS USM IS	389.99
35-80 4.0-5.6 USM	84.99
55-200 4.5-5.6 USM	159.99
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100-300 4.5-5.6 USM	189.99
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50 2.5 MACRO EF	214.99
100 2.8 MACRO EF	399.99
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75-300 4.0-5.6 EF	119.99
300 4.0 L USM IS	1099.99
17-35 2.8 L USM	999.99
100-400 4.5-5.6 L USM	1479.99

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380 EX	119.99
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28-105 3.5 FOR FD	129.99
28-200 4.0 FOR FD	149.99
70-210 4.0-5.6 FOR FD	89.99
75-300 4.5-5.6 FOR FD	129.99
100-500 5.6-8.0 FOR FD	289.99
500 8.0 FOR FD	94.99

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Nikon Camera Kits

KIT N-2
Nikon Camera Body w/Electronic Flash, **Nikon 28-80** 3.5-5.6 D AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT N-3
Nikon Camera Body w/Electronic Flash, **Nikon 35-80** 4.0-5.6 D AF Lens, **Nikon 80-200** 4.5-5.6 D AF Lens, Strap, Camera Case, Tripod, 2 Rolls Film, Lens Cleaning Kit

KIT N-4
Nikon Camera Body w/Electronic Flash, Tamron **28-200** 3.8-5.6 Super Aspherical Macro Lens, Strap, Tripod, Camera Case, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT N-6
Nikon Camera Body w/Electronic Flash, **Nikon 28-80** 3.5-5.6 D AF Lens, **Nikon 80-200** 4.5-5.6 D AF Lens, Strap, Camera Case, Tripod, 2 Rolls Film, Lens Cleaning Kit

Camera	KIT N-2	KIT N-3	KIT N-4	KIT N-6
F5	1799.99	1869.99	1939.99	1899.99
F100	1189.99	1314.99	1329.99	1349.99
N90s	744.99	799.99	849.99	849.99
N70	424.99	564.99	539.99	519.99
N60	334.99	439.99	439.99	429.99
N50	279.99	419.99	369.99	399.99
FM-2	439.99	504.99	529.99	559.99

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Special Packages

Nikon N60 Package:
- Nikon N60 Body w/Flash
- Nikon 35-80 4.0-5.6 AF D Lens
- Tripod • Strap
- Film • Cleaning Kit

329.99
Same kit w/Add'l 80-200 4.5.....414.99

Nikon N70 Package:
- Nikon N70 Body w/Flash
- Nikon 35-80 4.0-5.6 AF D Lens
- Tripod • Strap
- Film • Cleaning Kit

404.99
Same kit w/Add'l 80-200 4.5.....539.99

Nikon Pronea S Package:
- Nikon Pronea S Body w/Flash
- Nikon 30-60 AF D IX Lens
- Tripod • Strap
- APS Film • Cleaning Kit

324.99
Same kit w/Add'l 60-180.....469.99

Nikon N90s Package:
- Nikon N90s Body w/Flash
- Nikon 35-80 4.0-5.6 AF D Lens
- Tripod • Strap
- Film • Cleaning Kit

744.99
Same kit w/Add'l 80-200 4.5.....849.99

Nikon N90s PRO PACKAGE
- Nikon N90s Camera Body
- Nikon 35-70 2.8 AF-D Lens
- Nikon 80-200 2.8 AF-D Lens w/Tripod Mt
- Camera Strap • Full-Size Tripod
- 5 Rolls Film • Lens Cleaning Kit
- Capkeeper • Camera Bag

1799.99

Nikon F5 PRO PACKAGE
- Nikon F5 Camera Body
- Nikon 35-70 2.8 AF-D Lens
- Nikon 80-200 2.8 AF-D Lens w/Tripod Mt
- Camera Strap • Full-Size Tripod
- 5 Rolls Film • Lens Cleaning Kit
- Capkeeper • Camera Bag

2899.99
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Lens Specials

Nikon 35-70 2.8 AF-D Zoom Lens - 474.99

Nikon 80-200 2.8 AF-D Lens w/Tripod Mount - 689.99

Nikon 28-105 3.5-4.5 AF-D Lens - 254.99

Nikon 70-300 4.0-5.6 AF-D Lens - 239.99

Nikon Camera Bodies

N70 BODY USA	329.99
N70 QD BODY USA	379.99
N60 BODY USA	239.99
N60 QD BODY USA	CALL
N50 BODY USA	209.99
F5 BODY	1699.99
F100 BODY	1109.99
N90s BODY	659.99

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2X AF F/Nikon	34.99
Wide Strap F/Nikon	19.99
Camera Bag F/Nikon	34.99
Case F/Camera & Lens	29.99
EYECUP F/Nikon	19.99
Lens Cleaning Kit	19.99

Nikon Flashes

SB-28	259.99	SB-27	144.99
SB-20	129.99	SB-23	59.99
SB-22s	109.99	SB-21b	299.99

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20 2.8 D AF	374.99
24 2.8 D AF	239.99
28 2.8 D AF	149.99
50 1.4 D AF	209.99
50 1.8 AF	74.99
60 2.8 MICRO D AF	269.99
105 2.8 MICRO D AF	459.99
300 4.0 ED IF AF	744.99
20-35 2.8 D AF	1269.99
24-120 3.5-5.6 D AF	384.99
28-70 3.5-4.5 D AF	209.99
28-70 2.8 AF-S	1449.99
28-80 3.5-5.6 D AF	89.99
28-105 3.5-4.5 D AF	254.99
28-200 3.5-5.6 D AF	349.99
35-70 2.8 D AF	474.99
35-80 4.0-5.6 D AF	69.99
70-210 4.0-5.6 D AF	194.99
70-300 4.0-5.6 D AF	239.99
80-200 4.5-5.6 D AF	94.99
80-200 2.8 D AF (W/Tripod Mt)	689.99
80-200 2.8 AF-S	1329.99

AIS Manual Focus

FM-2 BODY	359.99
PM-10 for W/35-80	164.99
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28-70 3.5-4.5 AIS FOR NIKON	89.99
28-105 3.5 FOR AIS	129.99
28-200 4.0 For AIS	149.99
70-210 4.5-6 AIS For NIKON	89.99
75-300 4.5-5.6 AIS /Nikon	129.99
100-500 5.6-8.0 AIS /Nikon	289.99
500 8.0 AIS F/Nikon	94.99
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- Strap • Tripod • Film
- Lens Cleaning Kit

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- Maxxum HTSi Body w/Flash
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- Strap • Tripod • Film
- Lens Cleaning Kit

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- Minolta 800si Body w/Flash
- Minolta 28-80 4.0-5.6 XI AF Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

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- Strap • Tripod • Film
- Lens Cleaning Kit

419.99

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KIT M-1
Minolta AF Camera Body w/Flash, **Minolta 28-80** 4.0-5.6 XI Lens, Strap, Tripod, Film, Lens Cleaning Kit

KIT M-3
Minolta AF Camera Body w/Flash, **Minolta 28-80** 4.0-5.6 XI Lens, **Minolta 75-300** 4.5-5.6 AF Lens, Strap, Camera Bag, Tripod, Film, Lens Cleaning Kit

KIT M-4
Minolta AF Camera Body w/Flash, Tamron **28-200** 3.8-5.6 Super Aspherical Macro Lens, Strap, Camera Case Tripod, Film, Lens Cleaning Kit

KIT M-6
Minolta AF Camera Body w/Flash, **Minolta 28-105** 3.5-4.5 Lens, **Minolta 100-300** 4.5-5.6 AF Lens, Strap, Camera Bag, Tripod, Film, Lens Cleaning Kit

Camera	KIT M-1	KIT M-3	KIT M-4	KIT M-6
Maxxum 9	1354.99	1649.99	1499.99	1579.99
800 SI	519.99	719.99	669.99	744.99
600SI	359.99	509.99	494.99	549.99
XTSI	324.99	514.99	479.99	529.99
HTSI	279.99	449.99	419.99	479.99
QTSI NEW!	289.99	439.99	414.99	469.99

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AF SLR Camera Bodies

Maxxum 9	1249.00		
800 SI	469.99		
700 SI	419.99	600 SI	299.99
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28-80 4.0-5.6 I AF	79.99
28-80 4.0-5.6 XI AF	69.99
28-105 3.5-4.5 I AF	199.99
28-105 3.5-4.5 XI AF	159.99
35-70 3.5-4.5 I AF	CALL
35-80 4.0-5.6 PZ AF	64.99
70-210 4.5-5.6 I AF	94.99
75-300 4.5-5.6 I AF	114.99
80-200 4.5-5.6 XI AF	84.99
100-300 4.5-5.6 I AF	124.99
100-300 4.5-5.6 XI AF	144.99

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5400 HS	229.99	3500 XI	99.99
3200 I	54.99	2000 XI	34.99
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Wide Strap w/Maxxum Name	9.99
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Case F/Camera + Lens	29.99
Camera Bag F/Maxxum	34.99
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RC-1000S Remote	29.99

MD Manual Focus

X-700 BODY	189.99
360PX.....99.99 280 PX	59.99
24 2.8 F/MD	69.99
28-70 3.5-4.5 F/MD	89.99
28-105 3.5 FOR MD	129.99
28-200 4.0 For MD	149.99
70-210 4.0-5.6 F/MD	89.99
75-300 4.5-5.6 F/MD	129.99
100-500 5.6-8.0 F/MD	289.99
500 8.0 FOR MD	94.99
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CANON ELPH 490Z	259.99
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NIKON NUVIS S	219.99
OLYMPUS ZOOM 140	194.99
OLYMPUS ZOOM 115	164.99
PENTAX 160 ZOOM	214.99
140M ZOOM	189.99
PENTAX 115M ZOOM	164.99
PENTAX 105WR ZOOM	179.99
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- Strap • Tripod
- Lens Cleaning Kit • Film

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- Strap • Tripod
- Film • Lens Cleaning Kit

259.99
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Pentax ZX-50 Package:
- Pentax ZX-50 Body
- Pentax F 35-80 4.0-5.6 Lens
- Strap • Tripod
- Film • Lens Cleaning Kit

224.99
Same kit w/Add'l 80-200 4.7.....329.99

Pentax ZX-M Package:
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- Pentax F 50 2.0 Lens
- Strap • Tripod
- Film • Flash
- Lens Cleaning Kit

179.99

Pentax Camera Kits

KIT P-1
Pentax Camera Body w/Electronic Flash, **Pentax F 35-80** 4.0-5.6 AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT P-2
Pentax Camera Body w/Electronic Flash, **Pentax FA 28-80** 3.5-4.7 AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT P-3
Pentax Camera Body w/Electronic Flash, **Pentax FA 28-80** 3.5-4.7 AF Lens, **Pentax F 80-200** 4.7-5.6 AF Lens, Strap, Camera Case, Tripod, 2 Rolls Film, Lens Cleaning Kit

KIT P-4
Pentax AF Camera Body w/Flash, Tamron **28-200** 3.8-5.6 Super Aspherical Lens, Strap, Camera Case Tripod, Film, Lens Cleaning Kit

Camera	KIT P-1	KIT P-2	KIT P-3	KIT P-4
PZ-1P	479.99	499.99	589.99	609.99
ZX-5N	334.99	349.99	479.99	489.99
ZX-7	CALL!	CALL!	CALL!	CALL!
ZX-10	259.99	279.99	434.99	364.99
ZX-50	224.99	239.99	369.99	319.99
ZX-M	189.99	209.99	279.99	324.99

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AF SLR CAMERA BODIES

PZ-1P	464.99
ZX-5N	299.99
ZX-10	189.99
ZX-50	159.99

PENTAX AF LENSES

FA 50 2.8 MACRO	279.99
FA 28-70 4.0	139.99
FA 28-80 3.5-4.7	89.99
FA 28-105 3.5-4.5	169.99
FA 28-200 3.8-5.6	209.99
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- External microphone input terminal
- Supplied with a wireless remote control

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GR-AX841U STEP UP FEATURES: • Built-in auto light

GR-AXM210U STEP UP FEATURES:
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GR-AXM310U STEP UP FEATURES:
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GR-AXM910U STEP UP FEATURES: • Same as GR-AXM310U but with a 3" color LCD monitor

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Digital CyberCam DV Camcorders

They all are price breaking camcorders yet still offer the incredible picture and sound quality of the DV format. Virtually identical (except for the size of their LCD screen and the inclusion of a color viewfinder), they both feature DV input/output as well as digital output, digital effects and transitions, and long-time record capability. They also come bundled with five software programs to enhance your videos (except for the GR-DVF11).
- Optical 16:1 variable speed and 400:1 super digital zoom with spline interpolation technology to smooth image contours and minimize jagged edges.
- High resolution 2.5-inch tiltable LCD color monitor with built-in speaker. (Also has B&W viewfinder).
- Full automatic functions plus manual control of focus, exposure, white balance and iris.
- Motor Drive mode lets you shoot snapshots in rapid succession.
- Built-in 5-watt light automatically turns on when there is insufficient light (can be switched off).
- Advanced snapshot mode lets you freeze a scene with the option of adding a white border or drop-shadow to the shot. Single, 4-or 9-frame multi-screen shots are also available.
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GR-DVF31 Step-up Features:
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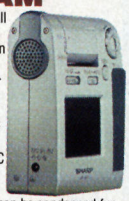
SHARP

VN-EZ1U INTERNET VIEWCAM



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- Microsoft's Advanced Streaming Format (ASF) - Internet Viewcam employs Microsoft's Advanced Streaming Format, that is expected to become the standard for advanced multimedia applications. Files transmitted using this format can be viewed using Windows Media Player Ver. 6.0 or higher.
- PxLab- Everything you need to prepare your moving picture files for computer or Internet use comes standard with the Internet Viewcam. As an exclusive technology that Sharp has developed, the PixLab Media Browser enables you to quickly and easily search through the video and still image files taken with the Viewcam. With the ASF Extractor, you can select the particular scenes you wish to show and then play back those video files on your PC using Windows Media Player. Or if you wish to send either ASF or AVI files via the Internet, your video files can be condensed further using the Bit Rate Adapter while the handy HTML Creator enables you to automatically create your own web pages and transmit them using ASF
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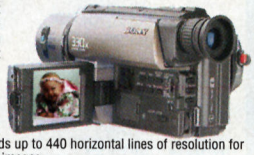
- 1/4" 270,000 pixel CCD • AFM Hi-Fi recording (mono)
- Video 8mm XR (Extended Resolution) records up to 280 horizontal lines of resolution for amazingly clear, vibrant and detailed images.
- Equipped with 18x (4.1-73.8mm) variable speed (2.4-45 seconds) optical zoom lens (180:1 digital zoom). Optical lens offers a 39.4-709mm 35mm equivalent. Lens accepts 37mm screw-in filters.
- Advanced color viewfinder (113,000 pixels) allows easy shooting and instant review of tapes
- Exceptional sensitivity in low light—record down to 0.4 lux in regular mode and 0 lux in NightShot mode.
- ***Auto focus with manual focus dial***
- High speed electronic shutter up to 1⁄4000 of a second
- Measure 4.2 x 4.2 x 7.6" and weighs just 1.7 lbs.

CCD-TR516:
Same features as CCD-TR416 ***PLUS—***
- Hi8 video recording and playback
- Includes full-function wireless remote control
- 18x optical/330x digital zoom
- Built-in 3-watt video light brightens your subject when lighting is low or helps fill in dark areas.

CCD-TR716:
Same features as TR516 ***PLUS—***
- 1/4" 320,000 pixel CCD
- SteadyShot Image Stabilization System. Built-in motion sensors removes unwanted picture shake without degrading or manipulating image size or quality.

CCD-TRV16/36/43/66 Vision Series 8mm/Hi8 Camcorders



Each Vision Series camcorder has a large, colorful 2.5" LCD screen that makes it easy to see your subject and surrounding detail. It also rotates 270° so you can record from various angles including facing forward (mirror mode) so you can see yourself in the viewfinder. For instant playback, fold the monitor back against the camera, put on the built-in speaker and its "showtime".

CCD-TRV16
Same features as CCD-TR416 (above) ***PLUS—***
- Includes 2.5" Color Swivelscreen LCD Monitor.
- Also has a B/W viewfinder
- Measures 4.2 x 4.2 x 7.6" and weighs 1.9 lbs.

CCD-TRV36 Same features as CCD-TRV16 ***PLUS—***
- Hi8 video recording and playback
- Includes full-function wireless remote control
- 18x optical/ 330x digital zoom
- Built-in 3-watt video light brightens your subject when lighting is low or helps fill in dark areas
- Self-illuminating VCR function buttons for playback in the dark

CCD-TRV43 Same Features As CCD-TRV36 ***PLUS—***
- 1/ 4" 320,000 pixel CCD
- SteadyShot Image Stabilization (see CCD-TR716)
- LaserLink wireless connection lets you beam video from your camcorder to a TV from up to 16 feet away **without** cables or adapters. (Optional RFT-R10A wireless receiver required).Also turns on most Sony TVs and selects the proper input for instant playback

CCD-TRV66
Same features as TRV43 ***PLUS—***
- Hi8 XR (Extended Resolution) records up to 440 horizontal lines of resolution for clear and detailed images
- AFM Hi-Fi stereo recording for greater realism
- Hyper-precision CCD with 470,000 pixels allow the TRV-66 to capture more detail and sharpness—even at full zoom—as well as to achieve SteadyShot Image Stabilization without compromising picture quality
- Equipped with 20x (3.6-72mm) variable speed (2.2-44 seconds) optical zoom lens (360:1 digital zoom). In 35mm equivalent, the optical lens offers 41-820mm zoom capability. 37mm filter size
- NightShot with Slow Shutter Mode delivers improved exposure for brighter, sharper images
- Offers 6 digital effects including: Still, Flash Motion, Slow Shutter, Luminance Key, Motion Trails and Old Movie
- Super DNR (Digital Noise Reduction) works in both record and playback to improve picture quality. Enhances tapes recorded with other camcorders

DCR-PC1 Miniature DV Camcorder

- Sony's smallest DV camcorder ever, yet still feature packed and with the same excellent quality
- 1/4" 680,000 pixel CCD imager designed specifically for DV picture quality
- Equipped with Carl Zeiss 10X optical precision zoom lens for unparalleled detail and clarity. Also offers a 120X digital zoom
- 5 Lux minimum illumination
- Crystal clear still/slow motion playback
- Edit search allows you to review the last several seconds of video without leaving the camera mode
- 7-mode Program AE allows for proper exposure and image quality in a variety of situations: Soft Portrait, Beach & Ski, Sports Lesson, Landscape, Spotlight, Sunset & Moon, and Low Light
- 16:9 wide mode allows you to record and playback in a 'widescreen' aspect ratio

DCR-TRV8/TRV10 HandyCam DV Camcorders

- 1/4" 680,000 pixel CCD imager designed specifically for DV picture quality • 10X optical and 120X digital zoom lens
- 5-lux minimum illumination
- Analog input lets you record from analog sources like Hi8 and S-VHS and master onto DV cassettes
- Nightshot 0 lux system incorporates infra-red emitters so you can record in total darkness up to 10-feet away
- Up to 9 hours recording time with optional NP-F950 InfoLithium Battery
- Self illuminated, easy to see VCR controls for working in dimly lit environments • Intelligent accessory shoe provides synchronized operation of lights & microphones, automatically
- LaserLink system provides wireless connection of up to 16-feet between the camcorder and TV (requires optional IFT-R10 receiver)
- 5-mode Program AE for proper exposure in a variety of situations: Portrait, Beach and Ski, Sports Lesson, Landscape, Spotlight, Sunset and Moon

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• 38-135mm f/3.6-8.9 Zoom Lens • 3 Point AF, Spot AF, 1.3´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Exp. Compensation • Self Diagnosis Warning, Portrait, Macro, Motion/ Silent Photomodes • 5.3 x 2.8 x 2.6˝ • Weighs 12.1 oz.

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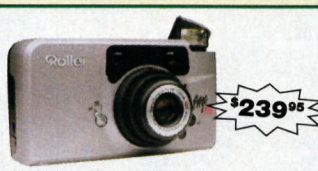
Rollei PREGO ZOOM 115 DATE



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• 38-115mm f/3.9-10.7 Zoom Lens • AF 1.7´ to Infinity, Spot + Macro • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Fuzzy, Portrait Mode • Infinity Mode • Snap Mode • Data Back • 5 x 2.5 x 1.8˝ • Weighs 9.1 oz.

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• 38-140mm f/4-11 Zoom Lens • Passive AF 2´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • 3 Zone or Spot Metering • Weather Resistant • Adjustable Diopter • 4.7 x 2.6 x 2˝ • Weighs 9 oz.

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• 38-145mm f/3.7-10.9 Zoom Lens • Passive AF 2´ to Infinity, Spot + Macro • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Fuzzy, Portrait Mode • Backlight Compensation • Infinity Mode • Snap Mode • 5.2 x 2.9 x 2.1˝ • Weighs 11.7 oz.

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• 38-160mm f/4.5-12 Aspherical Zoom Lens • AF 2.6´ to Infinity + Macro • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb • 5 Point Passive or Spot AF • Infinity • Panorama • LCD Illumination • 5x2.9x2.3˝ • 11.1 oz.

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• 28-110mm f/4.5-5.6 Aspherical Zoom Lens • AF 2.5´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction, Manual Setting • Fuzzy Logic, Center or Spot Metering • Aperture Priority or Program Modes • Flip-down lenscap • 52mm • 4.8 x 3.5 x 4.3˝ • Weighs 22.9 oz.

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$349.95

• 48-200mm f/5.1-13 Aspherical Zoom Lens • AF 2.6´ to Infinity + Macro • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb • 5 Point Passive or Spot AF • Infinity • Panorama • LCD Illumination • 5 x 2.9 x 3˝ • Weighs 12.2 oz.

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• 35-180mm f/4.5-5.6 ED Zoom Lens • AF or Power Focus 3.9´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction, Manual Setting • Fuzzy Logic, Center or Spot Metering • Aperture, Shutter, Program, Manual Settings • 4.8 x 3.7 x 6.8˝ • Weighs 34 oz.

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35-105/3.5-4.5 D (52ø)	CALL	CALL
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400/2.8 AF "S" (52ø-CW)	CALL	CALL
500/4.0 AF "S" (52ø-CW)	CALL	CALL
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24/2.0 (52ø)	639.95	749.95
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28/2.0 (52ø)	599.95	649.95
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*105/2.5 (52ø)	339.95	379.95
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DG-2 2x magnifier	43.95	59.00
DW-20 Waist level (F4)	199.95	226.95
DW-30 Waist level (F5)	209.95	239.95
DA-20 Action finder (F4)	629.95	799.95
DA-30 Action finder (F5)	849.95	999.95
DP-20 Multi-meter (F4)	489.95	514.95
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8008, 8008s	759.95	N90	779.95
F-100			749.00

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SB-16B	284.95	313.00
SB-17	179.95	—
SB-21A	409.95	439.95
NEW! SB-22S	119.95	144.95
SB-23	99.95	121.95
SB-27	189.95	254.95
SB-28	CALL	CALL
NEW! SB-29	CALL	CALL
Ikelite, Vivitar, Sunpak Wireless TTL Slave Sensor	ea.	119.95

NIKON FLASH ACCESSORIES

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AS-4	29.95	AS-6	39.95
AS-7	74.95	AS-8	159.95
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MH-20 Charger f/MN-20	69.95	99.95
DB-5 Cold Battery Pack f/8008s	79.95	99.95
DB-6 External Battery Pack	189.95	229.95
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MB-22 Ext. Power Regulator f/F-4s	79.95	
Winder f/FE-2, FM-2, FA		59.95
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28-80/3.5-5.6 V USM (58ø)	109.95	*109.95
28-105/3.5-4.5 USM (58ø)	239.95	249.95
28-135/3.5-5.6 "IS" USM (72ø)	469.95	*464.95
35-80/4-5.6 USM (52ø)	99.95	119.95
35-80/4.0-5.6 III (52ø)	74.95	84.95
55-200/4.5-5.6 USM (52ø)	—	189.95
75-300/4.0-5.6 III (58ø)	159.95	169.95
75-300/4.0-5.6 III USM (58ø)	189.95	209.95
75-300/4.0-5.6 USM "IS" (58ø)	459.95	*449.95
80-200/4.5-5.6 II (52ø)	109.95	124.95
80-200/4.5-5.6 USM	—	124.95
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35/1.4 USM (72ø)	1259.95	1399.00
50/1.0 USM (72ø)	2099.00	2529.00
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200/1.8 USM (48ø)	3749.95	4159.00
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NEW! 300/2.8 IS	—	5399.00
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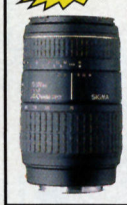

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70-200/2.8 APO HSM (77ø)	—	—	799.00	799.00	*799.00	—
NEW! 70-300/4.0-5.6 APO Macro Super (58ø)	—	289.00	289.00	289.00	*289.00	289.00
135-400/4.5-5.6 APO Aspherical (77ø)	—	499.00	499.00	499.00	*499.00	499.00
170-500/5.0-6.3 APO Aspherical (86Cø)	—	609.00	609.00	609.00	*609.00	609.00
1.4x APO	—	149.00	149.00	149.00	*149.00	149.00
2x APO	—	169.00	169.00	169.00	*169.00	169.00

**Sigma, EOS — HSM
* D Type

B&H LENS SPECIALS

Sigma 14/3.5 CFD, MD, PK, SA, OM	549.95	Sigma 28-200/3.8-5.6 PEN AF, SA	194.95
Sigma 90/2.8 CFD, Y/C	334.95	Sigma 75-300/4.0-5.6 APO NIK AI	189.95
Sigma 400/5.6 APO NAI	399.95	Tamron Close Up Lens f/28-200	19.95
Sigma 500/7.2 APO CFD, NAI	499.95	Tokina Close-Up f/35-300	24.95
Sigma 18-35/3.5-4.5 PK, MAXX	389.95	Vivitar 17-28/4.0-4.5 Y/C	129.95
Sigma 28-70/3.5-4.5 "UC" NAI	79.95	Vivitar 70-210/2.8-4 APO CFD, NAI	189.95
Sigma 70-210/2.8 APO NIK AI	569.95		

Vivitar

MANUAL FOCUS LENSES

19/3.8 (62ø)	109.95	24/2.8 (52ø)	79.95
28/2.8 (49ø)	59.95	500/8 Included	104.95
19-35/3.5-4.5 (77ø)	147.95	28-80/3.5-5.6 (58ø)	99.95
28-105/3.5-4.5 Macro (72ø)	149.95	28-105/2.8-3.8 Series 1 (72ø)	179.95
2x Converter w/case	49.95	Macro Focus 2x Conv. w/case	119.95
Auto Ext. Tube Set w/case	94.95		

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF
100/3.5 Macro (49ø)	114.95	119.95	119.95	119.95
28-210/3.5-5.6 (72ø)	149.95	—	—	—
100-300/5.6-6.7 (55ø)	109.95	114.95	114.95	114.95
SERIES 1 AF LENSES				
19-35/3.5-4.5 Ultra Wide Focus (77ø)	—	139.95	149.95	139.95
NEW! 28-210/4.2-6.5 Zoom (67ø)	—	184.95	184.95	184.95
28-300/4.0-6.3 Macro Zoom (77ø)	—	189.95	199.95	189.95
70-300/4.5-5.6	—	139.95	139.95	139.95
100-400/4.5-6.7 (67ø)	—	204.95	204.95	204.95

TAMRON REBATES thru 1-31-00

	Reg.	Rebate	Final Cost
14/2.8 AF	1299.00	$200	1099.00
90/2.8 Macro	429.00	$50*	379.00
300/2.8 LD	—	$100	—
20-40/2.7-3.5	669.00	$100	569.00
28-80/3.5-5.6	109.00	$10	99.00
28-105/4.0-5.6	159.00	$10	149.00
28-105/2.8	799.00	$100	699.00
28-200/3.8-5.6 "Super"	299.00	$50	249.00
28-300/3.5-6.3	499.00	$30	469.00
70-210/2.8 LD	899.00	$50	849.00
70-300/4.0-5.6 LD	219.00	$10	209.00
80-210/4.5-5.6	119.00	$10	109.00
100-300/5.0-6.3	169.00	$10	159.00
200-400/5.6	539.00	$100	439.00

* Plus FREE Macro Kit

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF	PENTAX AF
NEW! 14/2.8 AF	—	**1099.00	**1099.00	**1099.00	**1099.00
17/3.5 (82ø)	369.00	—	—	—	—
24/2.5 (55ø)	249.00	—	—	—	—
90/2.8 Macro (55ø)	**379.00	**379.00	**379.00	**379.00*	**379.00
300/2.8 LD Included	**2069.00	**2513.00	**2789.00	**2513.00	—
500/8 (82ø-CW)	369.00	—	—	—	—
20-40/2.7-3.5 (77ø)	—	**569.00	**569.00	**569.00*	—
24-70 (62ø)	—	219.00	219.00	219.00	—
28-70/3.5-4.5 (52ø)	159.00	—	—	—	—
28-80/3.5-5.6 (58ø)	—	**99.00	**99.00	**99.00*	**99.00
28-105/4.0-5.6 IF (62ø)	—	**149.00	**149.00	**149.00*	**149.00
28-105/2.8 (82ø)	**699.00	**699.00	**699.00	**699.00*	—
28-200/3.8-5.6 LD Asph. Super (72ø)	**249.00	**249.00	**249.00	**249.00*	**249.00
NEW! 28-300/3.5-6.3 (72ø)	—	**469.00	**469.00	**469.00*	**469.00
60-300/3.8-5.4 Macro w/Hd (62ø)	349.00	—	—	—	—
70-210/4-5.6 (3") (52ø)	159.00	—	—	—	—
70-210/3.5 Macro (62ø)	349.00	—	—	—	—
70-210/2.8 LD (77ø)	—	**849.00	**849.00	**849.00*	—
70-300/4.0-5.6 LD (58ø)	—	**209.00	**209.00	**209.00*	**209.00
80-210/4.5-5.6 (52ø)	—	**109.00	**109.00	**109.00*	—
100-300/5.0-6.3 (55ø)	—	**159.00	**159.00	**159.00*	**159.00
200-400/5.6 AF (77ø)	—	**439.00	**439.00	**439.00*	—
2x Flat-Field Converter	129.00	129.00	129.00	129.00*	129.00
NEW! SP 2X AF Pro Converter	—	179.00	179.00	179.00*	179.00
1.4x Converter SP	—	109.00	109.00	109.00*	109.00
NEW! SP 1.4 AF Pro Converter	—	159.00	159.00	159.00*	159.00
Adaptall Mounts (Ex. Leica R)	34.95	—	—	—	—
Adaptall Mount Leica R-4	59.95	—	—	—	—

** Price reflects after Rebate
* D Type

Tokina REBATES

	Reg.	Rebate	Final Cost
NEW! 17/3.5 "Pro" ATX	429.00	$30	399.00
NEW! 300/2.8 "Pro" ATX	2299.00	$200	2099.00
20-35/2.8 ATX "Pro"	739.00	$60	679.00
28-70/2.6-2.8 "Pro" II	439.00	$40	399.00
28-105/3.5-4.5	189.00	$50	139.00
35-300/4.5-6.7	239.00	$50	189.00
80-200/2.8 ATX "Pro"	759.00	$60	699.00
80-400/4.5-5.6 ATX	549.00	$50	499.00

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF	PENTAX AF
17/3.5 (67ø)	229.95	—	—	—	—
NEW! 17/3.5 "Pro" ATX (77ø)	—	**399.95	**399.95	**399.95	—
28/2.8 (49ø)	84.95	—	—	—	—
100/2.8 ATX Macro (55ø)	—	379.00	379.00	379.00	—
NEW! 300/2.8 "Pro" ATX	—	**2099.00	**2099.00	**2099.00	—
400/5.6 ATX-APO (72ø)	—	439.95	439.95	439.95	—
19-35/3.5-4.5 (77ø)	—	159.95	159.95	159.95	—
20-35/3.5-4.5 II (77ø)	—	279.95	279.95	279.95	279.95
NEW! 20-35/2.8 ATX Pro Asph. (77ø)	—	**679.00	**679.00	**679.00*	**679.00
28-70/3.5-4.5 SZX Macro (52ø)	134.95	—	—	—	—
28-70/2.6-2.8 "Pro" II (77ø)	—	**399.00	**399.00	**399.00*	**399.00
28-105/3.5-4.8 SZX (62ø)	189.95	—	—	—	—
NEW! 28-105/3.5-4.5 (62ø)	—	**139.00	**139.00	**139.00	**139.00
28-200/3.5-5.3 SZX Macro (72ø)	199.95	—	—	—	—
28-210/3.5-5.6 (72ø)	—	144.95	144.95	144.95	—
28-300/4.0-6.3 (77ø)	—	219.95	219.95	219.95	—
35-300/4.5-6.7 (72ø)	—	**189.00	**189.00	**189.00*	**189.00
70-210/4-5.6 (3.4") "N" SZX Macro	134.95	—	—	—	—
80-200/2.8 ATX "PRO" (77ø)	—	**699.95	**699.95	**699.95	**699.95
80-400/4.5-5.6 ATX (72ø)	—	**499.95	**499.95	**499.95	**499.95
100-300/5.6-6.7 (55ø)	—	129.95	129.95	129.95	—
100-300/4 ATX APO II (77ø)	—	799.95	799.95	799.95	—
100-400/4.5-6.7 (67ø)	—	229.95	229.95	229.95	—
150-500/5.6 ATX APO (95ø)	1049.95	—	—	—	—
2x 7 Element Converter	89.95	129.95	129.95	129.95	129.95

** Price reflects after Rebate
* D Type

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Nature Trekker..189.95 Lens Trekker 600 AW 119.95
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Film Pack .....7.95 Reflector 9.95

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81C/EF, 82A/B, 85, 85B/C	57.50	16.75	18.95	26.50	46.25	64.00	69.95	68.00	77.95
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Close Up Lens Sets (+1, +2, +4)	—	42.00	61.00	73.95	112.95	—	—	—	—
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Double Fog, 1, 3	57.50	27.25	34.00	44.50	58.95	84.95	78.95	88.00	99.95
Enhancing	31.95	31.95	45.95	53.95	59.95	64.95	122.95	109.95	118.95
FL-D/FL-B (* FL-D only)	14.50	14.50	18.75	23.50	37.00	66.95	78.95	—	87.95
Fog 1, 3	57.50	27.25	34.00	44.50	58.50	64.75	78.95	87.95	87.95
Low Contrast, 1, 2,3 (*3 only)	57.50	27.95	34.95	44.50	58.50	64.75	78.95	—	87.95
Sepia 1, 2, 3 (most sizes available)	57.50	27.95	34.95	44.95	58.95	64.75	78.95	—	87.95
Soft Contrast 1, 2, 3	57.50	27.25	35.00	44.50	58.50	64.75	78.95	88.00	87.95
Soft/FX 1, 2, 3, 4, 5 (*3 Only)	—	30.00	37.50	46.50	62.75	90.50	112.95	88.00	99.95
Softnet 2, 4 (Black or White)	57.50	28.00	35.00	44.50	58.50	64.75	78.95	88.00	87.95
Star Effect 6 Pt. 2mm	—	26.75	31.25	43.25	72.95	—	164.95	—	157.95
Star Effect 8 Pt. 2mm	—	29.50	34.50	47.50	75.95	—	164.95	—	157.95

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Circular Polarizer	—	28.95	29.95	34.50	49.50	58.95	70.50	92.95
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80A, 80B*, 80C*, 81A*, 81B, 81C	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
82A, 82B, 82C, 85, 85B, 85C	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Fluorescent FLD (Daylight) FLW (Warm White)	—	14.95	14.95	17.95	26.95	34.50	41.95	—
ND 2X (1 Stop), 4X (2 Stop)*, 8X (3 Stop)*	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Center Spot (Soft focus Rim w/ hole in center)	—	—	19.50	20.95	26.95	34.50	—	—
Soft Spot Set (Sand & soft screen w/ clear center)	—	—	29.95	34.50	44.95	53.95	55.95	—
Misty Spot (Clear center w/ gradual blurring towards rim)	—	—	20.95	—	—	—	—	—
Grad Color (Rotating, color gradually fades towards center)	—	—	19.50	20.95	—	—	—	—
Fog A, Fog B (Create fog effects)	—	—	20.95	22.50	—	—	—	—
Fog Filter Set (A & B)	—	—	37.50	44.95	56.95	67.50	83.95	—
Diffuser (Overall soft focus effect)	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Duto (Soft focus effect w/sharp center)	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Softener A, B (Graduated soft focus)	—	—	25.50	28.50	41.95	47.95	50.95	—
Spectral Cross (Soft focus w/rotating cross screen)	—	—	28.50	29.95	—	—	—	—
Close Up Set	—	34.50	34.50	42.95	58.95	74.95	82.50	—
Split Field (1/2 close-up, 1/2 open	—	—	29.95	32.95	35.95	44.95	—	—
Cross Screen (Star 4 point)	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Star 6, Star 8 (Star 6 point, star 8 point)	—	—	20.95	23.95	34.50	40.50	44.95	—
Multivision 3F, 3PF (Rotating 3 facet, 3 parallel facet)	—	—	44.95	50.95	67.50	82.50	88.50	—
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Circular Polarizer	80.00	67.50	70.00	78.75	80.00	—	85.00	105.00	115.00	131.25	—
Kaesemann Linear Polarizer	92.50	90.00	95.00	108.75	112.50	—	117.50	140.00	155.00	175.00	202.50
Kaesemann Circular Polarizer	105.00	107.50	111.25	123.75	127.50	280.00	132.95	163.75	182.50	207.50	252.50
Warm Tone Linear Polarizer	105.00	90.00	125.00	142.50	146.25	—	155.00	173.75	190.00	225.00	252.00
Warm Tone Circular Polarizer	118.75	113.75	156.25	157.50	170.00	—	172.50	203.75	222.50	253.75	292.50
KR3, KR6, KR12, KR15, KB1.5, KB3, KB6, KB12, KB20	22.50	19.50	21.25	21.25	23.75	104.50	32.50	35.00	47.50	52.50	70.00
KB15, 81A, 81B	40.00	19.95	21.25	21.25	23.75	119.95	32.50	35.00	47.50	52.50	201.25
Lt. Yellow 021, Med. Yellow 022, Dk. Yellow 023, 099 Yellow Orange 040, Red Orange 041, Yellow Green 060 Green 061, Blue 080, Med. Blue 081, Lt. Red 090, Dk. Red 091	22.50	19.95	21.25	21.25	23.75	104.00	32.50	35.00	47.60	52.50	70.00

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345 Inter Pro	324.95	NEW G1346	437.50	NEW G1347	579.95
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NEW 1504 Tele	576.00	NEW G1506	504.95	NEW G1507	709.50
505 Tele	389.95	NEW G1508	660.00	NEW G1509	866.00

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326	354.95	G1326	397.50

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NEW! G1575M	227.95	1175	86.95
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NEW! 1376M	217.95	1575	199.95
NEW! 1575M	228.00	NEW! 1576M	256.00
NEW! 1577	215.99		

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235	29.95
335	31.95
435	36.95

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1380-7	706.95	NEW 1564L MKII	118.95
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NEW 1566 MKII	119.95	NEW 1563 MKII	104.95
NEW 1563L MKII	118.95		

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QUICK DIAL 61

BLACK & WHITE AND COLOR FILM

FUJI BLACK & WHITE AND COLOR FILM

FUJICOLOR PRINT

	CN 100 SUPERIA	CA 200 SUPERIA	CH 400 SUPERIA	CZ 800 PRESS	CZ 800 SUPERIA	CU 1600	CS 100 REALA
24	1.69	1.99	2.25	—	—	—	2.79
24 w/KP	8.18	8.48	8.74	—	—	—	9.28
36	1.99	2.09	2.69	3.29	3.69	3.69	2.79
36 w/KP	10.38	10.48	11.08	11.68	12.08	12.08	11.18
120	1.99	—	—	—	—	—	2.29

SENSIA SLIDE

	RA100	RM200	RH400
24	—	2.99	3.99
24 w/KP	—	6.36	7.36
36	3.09	3.79	4.99
36 w/FP	6.38	7.08	8.28
36 w/KP	7.38	8.08	9.28

4x5 QUICKLOAD
20 SHEETS

Velvia RVP 50	51.95
Provia 100	51.95
RTP 64	49.95
Astia 100	51.95
Quickload Film Holder	104.95

NEOPAN B&W PRINT

	400	1600
36	2.44	3.19
w/KP	10.83	11.58
100 ft.	34.95	—
120	2.25	—

FILM SPECIALS

BLACK & WHITE
Fuji Neopan 100-36 ..... **1.99**
Konica Monochrome 400-24 **3.95**
Kodak Rapid Process Copy 36 **9.95**
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	NPS 160 (D)	NPL 160 (T)	NPH 400	NHG II 800	CDU II DUPE	INTERNEG
135-36	2.99	—	3.99	5.79	—	—
36 w KP	11.38	—	12.38	14.18	—	—
100ft.	42.75	—	—	—	42.95	74.95
120	2.39	3.49	2.54	3.79	—	—
220	5.29	—	5.69	7.39	—	—
4x5-10	15.95	16.95	—	—	—	16.89
4x5-50	71.95	73.95	—	—	67.95	74.95
8x10-10	58.95	59.95	—	—	—	62.95
8x10-50	—	—	—	—	257.95	290.95

FUJI APS

	100	200	400
25	2.89	2.99	3.59
w/FP	11.88	11.98	12.58
w/KP	11.88	11.98	12.58
40	3.69	3.49	3.89
w/FP	17.18	16.98	17.38
w/KP	17.38	17.18	17.58

PROFESSIONAL SLIDE FILM

	VELVIA RVP 50	RTP 64	PROVIA 100	PROVIA F-100	PROVIA 400	PROVIA 1600	ASTIA 100	RMS 100/1000
135-36	4.99	5.99	4.89	5.99	6.09	6.69	4.99	6.49
36 w FP	8.28	9.28	8.18	9.28	9.38	—	8.28	—
36 w KP	9.28	10.28	9.18	10.28	10.38	—	9.28	—
100ft.	73.95	86.95	64.95	—	109.95	—	69.95	99.95
120	2.99	3.39	2.79	4.49	4.19	—	3.19	4.19
220	6.49	—	—	8.69	—	—	6.49	7.99
4x5-10	18.95	17.95	18.95	—	—	—	17.95	—
4x5-50	86.95	82.95	—	85.95	—	—	83.95	—
8x10-10	71.95	68.95	70.95	—	—	—	69.95	—
8x10-50	334.95	319.95	329.95	—	—	—	329.95	—

ILFORD PROFESSIONAL B&W FILM

	PAN F+ 50	FP4+ 125	HP5+ 400	XP-2 SUPER	DELTA 100 PRO	DELTA 400 PRO	SFX 200 EXTENDED RED RANGE
24 Exp.	—	1.99	1.99	2.69	2.30	2.59	—
24 w KP	—	8.48	8.48	9.18	8.79	9.08	—
36 Exp.	2.89	2.69	2.49	3.39	3.39	3.69	5.75
36 w KP	11.28	11.08	10.88	11.78	11.78	12.08	—
100ft.	25.50	23.99	25.95	34.95	36.95	34.95	—
120	2.09	1.99	1.99	2.19	2.39	2.59	4.95
220 PP	—	23.75	24.50	—	—	27.95	**DELTA 3200**
4x5.25	—	14.95	14.95	16.95	15.29	15.95	36.....4.49
4x5.100	—	55.95	56.95	61.95	56.95	59.95	120...3.29
5x7.25	—	24.95	24.95	—	—	25.95	
8x10.25	—	48.95	48.95	—	49.95	51.95	
11x14.25	—	98.95	98.95	—	—	—	

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15 FT. Perf. #488	22.95	22.95
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USA	USA	
48.95	48.95	51.95

Ready Load Packet Film Holder **51.95**

PROFESSIONAL COLOR NEGATIVE PRINT
NEW! PORTRA

	P-100T	VPS-160	PMC-400	PPF-400	PMZ-1000	160NC		160VC		400NC		400VC	
	USA R.	USA R.	USA R.	USA R.	USA R.	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
36	—	—	5.39	5.59	6.30	4.19	5.50	4.19	5.50	4.89	5.79	4.89	5.79
36 w/KP	—	—	13.78	13.98	14.69	12.58	13.89	12.58	13.89	13.28	14.18	13.28	14.18
36 PP	—	—	28.25	27.95	—	20.95	27.50	20.95	27.50	24.45	28.95	24.45	28.95
100 ft	—	—	43.95	—	—	—	42.95	—	—	—	43.95	—	—
120	3.49	—	3.39	3.49	3.95	3.19	3.49	3.39	3.49	—	—	—	—
120 PP	17.45	—	16.95	17.45	—	15.95	17.45	16.95	17.45	—	17.99	—	17.99
220 PP	—	33.90	32.45	34.90	38.95	—	34.90	—	34.90	—	36.60	—	36.60
4x5-10	17.49	—	—	—	—	—	16.95	—	16.95	—	18.95	—	—
4x5-50	78.95	—	—	—	—	—	74.95	—	74.45	—	—	—	—
5x7-10	32.95	—	—	—	—	—	—	—	—	—	—	—	—
5x7-50	—	—	—	—	—	—	—	—	—	—	—	—	—
8x10-10	65.95	—	—	—	—	—	61.95	—	61.95	—	70.95	—	—

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	AA-100	AB-200	AC-400
15	—	2.59	—
wKP	—	10.38	—
wFP	—	10.08	—
25	2.89	2.99	3.69
wKP	11.88	11.98	12.68
wFP	11.88	11.98	12.68
40	3.69	3.69	3.99
wKP	17.38	17.38	17.68
wFP	17.18	17.18	17.48
400 B&W 25			**4.79**
400 B&W 25 w/KP			**13.78**

ROYAL GOLD PRINT

	RA-100		RB-200		RC-400	
	IMP.	USA	IMP.	USA	IMP.	USA
24	2.99	3.69	3.79	3.70	3.69	4.39
24 w/KP	9.48	10.18	10.28	10.19	10.18	10.88
36	3.49	4.15	3.99	4.95	4.49	5.45
36 w/KP	11.88	12.44	12.38	13.34	12.88	13.84

EKTAPRESS PRINT

	PJ-100		PJ-400	PJ-800
	IMP.	USA	USA	USA
36	2.99	3.19	3.39	3.99
36 w/KP	11.38	11.58	11.78	12.38

KODACHROME SLIDE

	KM-25		KR-64		KL-200	
	USA		USA		USA	
24	—		4.09		—	
24 w/KP	—		7.46		—	
36	5.95		4.15		6.89	
36 w/KP	10.24		8.44		11.18	

KODACHROME PROFESSIONAL SLIDE

	PKR-64	PKL-200
	USA	USA
135-36	8.49	9.29
135-36w/KP	12.78	13.58

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Watson 35mm Bulk Loader.. **15.95**
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Film Shield (60 Rolls) **17.95**
Film Shield XPF-20 (20 Rls) **.32.50**

KODACOLOR COLOR NEGATIVE PRINT

	GA-100		GB-200		GC-400		GT MAX-800	
	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	1.69	2.99	1.99	3.39	2.09	3.65	—	3.95
24 w/KP	8.18	9.48	8.48	9.88	8.58	10.14	—	10.44
36	2.09	3.79	2.39	4.19	2.59	4.49	3.59	4.89
36 w/KP	10.48	12.18	10.78	12.58	10.98	12.88	11.98	13.28
120	—	1.99	—	—	—	—	—	—

EKTACHROME SLIDE

	Elite Chrome EB-100		EBX-100		Elite Chrome ED-200		Elite Chrome EL-400		ET-160	
	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	3.09	3.99	—	4.49	4.49	5.35	—	5.99	—	—
24 w/KP	6.46	7.36	—	7.86	7.86	8.72	—	9.36	—	—
36	3.19	4.29	3.89	4.79	4.65	6.39	5.39	—	5.69	7.09
36 w/KP	7.48	8.58	8.18	9.08	8.94	10.68	9.68	—	9.98	11.38
36 w/FP	6.48	7.58	7.18	8.08	7.94	9.68	8.68	—	8.98	10.38

PROFESSIONAL EKTACHROME COLOR SLIDE

	EPR-64,6117		EPP-100,6105		EPN-100	E-100S		E-100SW		E-100VS	E-200		EPL-400
	IMP.	USA	IMP.	USA	USA	IMP.	USA	IMP.	USA	USA	IMP.	USA	USA
135-36	5.99	6.49	5.49	5.99	7.99	5.49	5.99	5.49	5.99	5.99	5.99	6.99	8.99
135-36 w/KP	10.28	10.78	9.78	10.28	12.28	9.78	10.28	9.78	10.28	10.28	10.28	11.28	13.28
135-36 w/FP	9.28	9.78	8.78	9.28	11.28	8.78	9.28	8.78	9.28	9.28	9.28	10.28	12.28
135-100 ft	—	74.95	—	69.95	69.95	—	91.95	—	79.95	—	—	89.95	107.95
120	—	3.99	—	3.79	4.59	—	3.84	—	3.89	4.19	—	4.29	5.19
120PP	—	19.95	—	18.95	22.95	—	19.20	—	19.45	20.95	—	21.45	25.95
220PP	—	47.95	—	43.95	44.95	—	39.95	—	39.95	44.95	—	47.95	—
4x5-10	—	20.49	—	18.95	19.25	—	18.95	—	18.95	19.95	—	—	—
4x5-50	—	93.50	—	87.95	86.95	—	85.95	—	85.95	89.95	**EPH-1600**		
5x7-10	—	39.49	—	36.95	36.95	—	—	—	—	—	**135-36**		
8x10-10	—	77.95	—	72.95	72.95	—	71.95	—	71.95	74.95	IMP.	USA	
8x10-50	—	359.95	—	334.95	334.95	—	332.95	—	332.95	349.95	7.99	10.95	

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PROFESSIONAL TUNGSTEN SLIDE

	EPY-64		EPT-160		EPJ-320	
	IMP.	USA	IMP.	USA	IMP.	USA
135-36	5.89	6.19	7.19	8.19	7.85	8.49
135-36w/KP	10.18	10.48	11.48	12.48	12.14	12.78
135-36 w/FP	—	9.48	10.48	11.48	11.14	11.78
135-100ft	—	69.95	—	76.95	—	—
120	—	3.99	—	4.64	—	—
120PP	—	—	—	23.20	—	—
220PP	—	—				
4x5-10	—	18.29				
4x5-50	—	83.49				
5x7-50	—	145.95				
8x10-10	—	68.95				
8x10-50	—	322.95				

IMP = Imported from European countries.
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USA R. = Made in USA and qualifies for Pro-Rewards where applicable.

PROFESSIONAL BLACK & WHITE

	TECHPAN-25		VP-125		PLUSX-125		TRI-X *400 **320	
	USA		USA		IMP.	USA	IMP.	USA
135-24	—		—		2.09	2.59	*1.99	*2.59
135-24 w/KP	—		—		8.58	9.08	*8.48	*9.08
135-36	5.79		—		2.59	3.09	*2.69	*3.19
135-36 w/KP	—		—		10.98	11.48	*11.08	*11.58
135-100 ft.	—		—		—	26.95	—	*24.95
135-150 ft.	59.95		—		—	—	—	—
120	4.59		2.19		—	—	*2.09	*2.24
120PP	—		—		—	12.49	—	**11.39
220PP	—		—		—	25.50	—	**26.95
4x5-25	35.95		—		—	16.95	—	**16.95
4x5-100	—		—		—	62.95	—	**62.95
5x7-100	—		—		—	99.95	—	**98.95
8x10-25	124.95		—		—	54.95	—	**54.95
8x10-50	—		—		—	106.95	—	**106.95

	TMX-100		TMY-400		TMZ-3200	INFRARED	ORTHO	TCN-400 (C-41)	
	IMP.	USA	IMP.	USA	USA	USA	USA	IMP.	USA R.
135-24	1.89	2.59	1.99	2.79	—	—	—	—	2.99
135-24 w/KP	8.38	9.08	8.48	9.28	—	—	—	—	9.48
135-36	2.59	3.09	2.69	3.39	3.59	8.90	5.49	3.49	4.09
135-36 w/KP	10.98	11.48	11.08	11.78	—	—	—	11.88	12.48
135-100 ft.	—	24.95	—	24.95	88.95	—	45.95	—	—
120	1.95	2.19	1.99	2.29	—	—	—	2.59 USA	2.79
120PP	9.75	10.95	9.95	11.45	—	—	—	**B&W PLUS**	—
4x5-25	—	16.95	—	17.95	—	49.95	—	24 Exp.	19.95
4x5-100	—	62.95	—	66.95	—	—	45.95	C-41	**4x5-10** 9.95
5x7-100	—	103.99	—	109.95	—	—	77.95	2.99	—
8x10-25	—	54.95	—	57.95	—	—	—	USA	**220** 5.95
8x10-100	—	—	—	—	—	—	144.95		
11x14-10	—	48.95	—	—	—	—	—		

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	5072, S0279, 4111	SLIDE DUPLICATING ESD 5071, 6121	S0366	COMMERCIAL INTERNEGATIVE 4325
	USA	USA	USA	USA
135-36	6.99	6.99	6.99	—
135-36 w/KP	—	11.28	11.28	—
135-100'	65.95	42.95	59.95	81.95
135-400'	—	—	—	—
4x5-10	9.95	—	—	17.85
4x5-50	—	70.95	—	75.95
5x7-25	—	69.95	—	—
5x7-50	—	—	—	—
8x10-10	35.95	—	—	65.95
8x10-25	—	139.95	—	—
8x10-50	155.95	269.95	—	294.95

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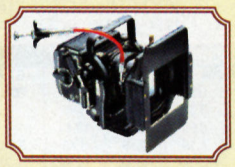

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MD-12	289.95	MC-22	49.95
AH-3	29.95	MC-25	59.95
MC-10	39.95	ML-2	319.95
MC11	9.00	ML-3	144.95
MC-12	49.95	MR-3	34.95
MC-20	89.95		

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200 (48-200mm) Call
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115-Mini (38-115mm) 179.95
New 105G (38-105mm) 149.95
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90-Mini (38-90mm) 154.95
EZY-R (38-70mm) 79.95

AF SLR's System

PZ-1P 479.95 ZX-5N Call
ZX-10 Call ZX-50 194.95
New ZX-7 Call
ZX-50 Kit w/Tamron 28-80 294.95

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20/2.8	524.95	24/2	399.
28/2.8	234.	35/2	284.
43/1.9	449.	50/1.7	134.
50/1.4	184.	50/2.8 M	349.
100/2.8 M	539.		
100/3.5 M	199.95	85/1.4 IF	769.
200/2.8 IF	1069.	135/2.8	349.
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20-35/4 AL	474.95	28-70/2.8	1064.
28-70/4 AL	179.95		
28-80/3.5-5.6	129.95		
28-105/4-5.6	239.95		
28-200/3.8-5.6 AL IF	219.		
70-200/4-5.6	249.		
80-200/2.8	1674.95		
100-300/4.5-5.6	349.95		
80-320/4.5-5.6 Compact	199.95		

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AF 220 T 47.95
AF 201 SA 39.95
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ZXM w/35-80 239.95
ZXM Data Back 34.95

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16/8	Call	21/2.8	Call
28/2.8	Call	35/2	Call
45/2	Call	90/2.8	Call
45/2	Call	90/2.8	Call
TLA 140	159.	TLA 200	299
GD-2 MF Back			Call

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75 / 2.8 AF	419.95
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200/4 AF	849.95
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400 / 5.6 ED IF AF	2199.95
45-85 / 4.5 AF	1659.95
80-160/4.5 AF	1550.00
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EOS Elan II with Tamron 28-200 3.8-5.6 Super Aspherical Lens 659.95
Same as above w/ EOS Elan II-E Camera 699.95

New EOS Rebel 2000	Call		
Rebel G	Call		
Rebel G Date	Call		
Elan II	Call	Elan II-E	Call
Elan II-E date	Call		
A2	Call	A2-E	Call
New Eos-3	1299.95		
EOS-1N	Call	EOS-1N-RS	Call

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A2 kit w/28-105 USM Call
A2E kit w/28-105 USM Call
Elan II kit w/28-80 USM Call
Elan II-E Kit w/28-80 Call
Rebel G Kit w/35-80 324.95
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NP-E2 Nicad 139.95
NC-E2 Charger 329.95
E2 Compactt Battery Pk 129.95
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ELPH 490 Z (24-90 Zoom)	*Call		

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24/2.8	Call	339.95	28-105/3.5-4.5 USM	239.95	249.95
24/3.5L T.S.	1124.95	Call	28-135 3.5/5.6 Image Stabilized	469.95	Call
28/2.8	174.95	209.95	35-80/4-5.6 III	74.95	84.95
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45/2.8 T.S.	1139.95	Call	55-200 4.5/5.6 USM	—	189.95
50/1.8 II	74.95	84.95	75-300/4-5.6 USM-IS	Call	*464.95
50/1.4	324.95	349.95	75-300/4-5.6 II USM	189.95	209.95
50/2.5 Macro	279.95	309.95	75-300/4-5.6 II	154.95	164.95
Life Size Converter	169.95	—	80-200/4-5.6 II	109.95	124.95
65/2.8	—	1049.00	100-300/4.5-5.6 USM	259.95	284.95
85/1.8	329.95	369.95	100-300 5.6L	Call	—
90/2.8 T.S.	1099.95	Call	100/2	409.95	449.95	—	Call
100/2	409.95	449.95	100-400 USM IS	—	Call
100/2.8 Mac	499.95	564.95	2X AF APO	279.95	309.95
135/2.8 SF	329.95	359.95	1.4x AF APO	339.95	379.95
22-55 4/5.6 USM	—	149.95	Ador 2x AF	—	69.95
20-35/3.5-4.5 USM	389.95	409.00			

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24/1.4 USM	1249.95	1329.00	400/2.8 II L	6149.95	Call
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50/1 L	2099.95	2529.00	500/4.5 USM	4899.95	—
85/1.2L	1349.95	—	New 500/4L Image Stabilized	—	7599.00
135/2 USM	849.95	989.00	600/4L	7999.00	—
180/3.5 L Macro	1289.00	Call	New 600/4L Image Stabilized	—	9899.00
200/2.8L	684.95	699.95	17-35/2.8 L	1119.95	*1239.00
200/2.8L	3749.00	4159.00	28-70/2.8L USM	1049.95	*1199.00
300/4 L	929.95	999.00	35-350/3.5-5.6L USM	1529.95	*1669.00
300/4 L Stabilzd	1259.95	1419.00	70-200 /2.8L USM	—	*1209.00
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90/2.8 T.S.	1099.95	Call	

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EW-75,78	38.95
EW-83	25.95
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Kenko EF-25 Ext. Tube	69.95
Kenco Auto Ext. Tb Set	109.95
Vari Ext. Tube M-30-55	59.95
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500Si	Call		
600Si	389.95		
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28/2.8	204.95	50/1.7	76.95
50/1.4	229.95		
50/3.5 Macro	224.95		
50/2.8 Macro	374.95		
100/2.8 Macro	599.95		
200/2.8 APO	899.95		
300/4 APO	999.95		
400/4.5 APO	1899.95		
17-35 3.5	1599.95		
20-35 3.5/4.5	479.95		
24-85/3.5-4.5	384.95		
28-80/4-5.6	99.95		
28-105/3.6-4.5	274.95		
70-210/4.5-5.6	139.95		
75-300/4.5-5.6	184.95		
80-200/2.8 HS APO	1249.95		
100-300 APO	449.95		
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2X APO Conv. II	399.95		
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28-70/3.5-4.5	109.95		
35-70/3.5-4.8	104.95		
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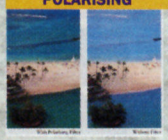
INTENSIFIER

POLARISING



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- You can see the difference. Photos taken using HOYA HMC filters have greater brilliance, and richer, more pure colors.

CIRCUALR POLARIZERS

- Removes unwanted reflections from non-metallic surfaces such as water, glass etc. They also enable colors to become more saturated and appear clearer, with better contrast.

CROSS SCREEN & STAR FILTERS

- Adds a dramatic four-cross flare to very bright areas, giving a soft-focus effect. STAR-SIX (six-pointed light flares) and STAR-EIGHT (eight-pointed light flares) can also be used for a variety of effects.

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- FLD Corrects the greenish tone that appears when daylight type films are used under fluorescent lighting.
- FL-W is for use with warm white or white type fluo-rescent lamps.

SOFTENER (A AND B)

- Creates a picture with a clear focus and a soft gradation, and this effect is especially evident with an object with a point light source.
- Color reproduction is easy, and there is no need for exposure adjustment.

INTENSIFIER

- Enhances red, orange and brown subjects to give more color saturation and contrast, while having very little effect on other colors. It can be used in many situations such as architecture where certain building features need emphasising, or for landscapes to enhance foliage and rocky features.

FL-W • FL-DAY

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Soft A or B(Graduated Softner)		–	24.95	28.50	41.95	47.95	49.95	–	
Polarizer	29.95	16.95	16.95	19.95	22.95	34.50	40.50	52.00	74.95
Circular Polarizer	29.95	28.95	28.95	34.00	49.00	58.95	69.95	92.00	
FLW / FLD		14.95	13.95	16.95	25.95	34.00	41.00		
Cross Screen 4-Point		14.95	14.95	17.95	26.95	34.50	41.95	52.50	
Star 6 (6 Point), Star 8 (8 Point)		–	20.95	23.95	34.50	40.50	44.95	–	
New Sepia A or B		–	29.95	38.95	41.95	51.00	56.95	–	
Intensifier/New Green Intensifier		–	32.95	41.95	53.95	59.95	71.95	–	
Center ND Filter		–	–	–	209.95	254.95	299.95	–	
Multi-coated Filters									
Skylight (1A) / UV		13.95	13.95	16.95	24.95	31.95	38.95	50.95	64.50
Circular Polarizer		49.95	53.00	59.00	73.95	99.00	134.00	Call	
Orange/Red/Green/Yellow/Y44/Y52	–	19.00	22.00	31.00	37.00	44.00	53.00	–	
80A/B/C, 81A/B/C, 82A/B/C, 85A/B/C	–	19.00	22.00	31.00	37.00	44.00	53.00		
ND2X, 4X, 8X		19.50	19.50	22.50	31.50	37.50	44.95	53.95	
FLW / FLD			19.50	22.50	31.50	37.50	43.95	–	
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Skylight (1A) / UV		–	22.50	28.50	34.50	39.95	44.95	–	
Circular Polarizer.Slim Mount	–	–	59.95	64.95	79.95	119.95	149.95	189.95	
ND2X, 4X,		–	22.50	28.50					
New Ultra Thin Multi-coated Filters									
Skylight (1A) and UV			–	28.95	34.95	41.95	44.95	–	
ND2X, 4X, 8X			–	27.95	33.95	41.95	44.95	–	
Circular Polarizer / UV Hybrid		–	67.50	82.50	119.95	149.95	–		

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17/3.5 ATX AF	—	339.95	339.95	339.95	—
28/2.8	Call	—	—	—	—
100/2.8 ATX AF Mac	—	379.00	379.00	379.00	—
300/4 ATX APO AF	—	449.00	449.00	449.95	—
300/2.8 ATX APO	—	*2099	*2099	*2099	—
400/5.6 ATX APO AF	—	Call	Call	Call	—
19-35/3.5-4.5	—	159.95	159.95	159.95	—
20–35/3.5–4.5 Mac AF	—	269.95	Call	Call	Call
20–35/2.8 ATX PRO	—	*679.00	*679.00	*679.00	*679.00
28–70/3.5 Macro SD	134.95	—	—	—	—
28–70/2.6-2.8 ATX Pro	—	*399.00	*399.00	*399.00	*399.00
28–105/3.5-4.5	Call	*139.00	*139.00	*139.00	*139.00
28–210	—	144.95	144.95	144.95	—
28–300 4/6.3	—	219.95	219.95	219.95	—
35-300/4.5-6.7 SD	—	*189.00	*189.00	*189.00	*189.00
70–210/4–5.6 Macro	134.00	—	—	—	—
75–300/4.5–5.6	149.95	—	—	—	—
80–200/2.8 ATX APO Pro	—	*699.95	*699.95	*699.95	*699.95
80–400/4–5.6 ATX APO	—	*499.95	*499.95	*499.95	*499.95
100–300/4 ATX AF	—	Call	Call	Call	—
New 100–400/4.5-6.7	—	229.95	229.95	229.95	—
150–500/5.8 ATX	Call	—	—	—	—
2X Teleconverter	84.95	119.95	119.95	119.95	119.95

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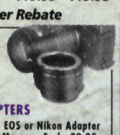

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139.95

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- Cds metering • with strap and case

Flashmeter 3

- Measures single, muliple, incident or reflected flash
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- Range F1.0-64 in 1/2 stop increments
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139.95

Sekonic

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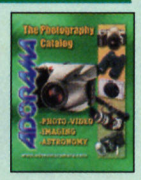

PHOTOGRAPHY

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Provis Series Binoculars
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Clear Window Decal	(10)	4.99	
Photo Greeting Cards w/Env.	(15)	4.99	
Transparency Film	(15)	4.99	
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Premium Photo Glossy Film	(20)	4.99	(25) 24.99
Premium Matte Paper	(100)	4.99	(200) 24.99
Easy-On Transfer Paper	(10)	4.99	– –
Day-Glow Transfer Paper	(10)	4.99	– –
Artist Canvas	(8)	4.99	(25) 24.99
Artist Water Color Paper	(20)	4.99	– –
Poly-Silk Adhesive	(8)	4.99	– –
Silver Reflective Film	(8)	4.99	(25) 24.99

EPSON INK CARTRIDGES

# 020108 Black Cart for Stylus 800/1520	23.95
# 020089 Black Cart for Color 400/600 Stylus Photo/EX	18.99
# 020110 Color Cart for Stylus Photo /EX	16.49
Ink Cartridges for Stylus 3000 Yellow/Cyan/Magenta/ Black	55.99

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Film	Format	Requirements Purchase	Voucher
Kodak T-Max 100 Professional Film	120	20 rolls	6.00
	120	4 Pro Packs	6.00
	35mm	10 rolls	4.00
Kodak T-Max 400 Professional Film	120	20 rolls	6.00
	120	4 Pro Packs	6.00
	35mm	10 rolls	4.00
Kodak Tri-X 400 Professional Film	120	20 rolls	5.00
	35mm	10 rolls	4.00
Kodak Tri-X Pan Professional Film/TXP	120	4 Pro Packs	6.00
	220	2 Pro Packs	6.00

APS FILM

KODAK ADVANTIX

100 25 Exp.	2.79
100 40 Exp.	3.69
200 15 Exp.	2.59
200 25 Exp.	2.89
200 40 Exp.	3.69
400 25 Exp.	3.59
400 40 Exp.	3.99
B&W 400 25 Exp.	4.79

APS MAILERS

KODAK

APS-15 EXP.	7.79
APS-25 EXP.	8.99
APS-40 EXP.	13.69

FUJI

APS-15 EXP.	7.49
APS-25 EXP.	8.99
APS-40 EXP.	13.49

ILFORD

Film Type	ASA	Black & White Roll Film 24 Exp.	36 Exp.	120	220 ProPak	Bulk 100	Black & White Sheet Film 4x5 25	4x5 100	8x10 25
PanF Plus	(50)	—	2.89	2.09	—	25.50			
FP4 Plus	(125)	1.89	2.69	1.99	23.75	24.95	14.95	55.95	48.95
XP-2 Super	(400)	2.69	3.39	2.19	—	34.95	—	—	—
HP-5 Plus	(400)	1.99	2.49	1.99	24.50	25.95	14.95	56.95	48.95
Delta	(100)	2.30	3.39	2.39	—	36.95	15.95	56.95	49.95
Delta	(400)	2.59	3.69	2.59	27.95	34.95	15.95	59.95	51.95
Delta	(3200)	—	4.49	3.29	—	—	—	—	—
SFX 200 Infrared		—	5.75	4.95	—	—	—	—	—
ORTHO		—	—	—	—	—	12.49	—	41.95

AGFA FILM

AGFAPAN (B&W)

Film		135-36	120	100' Bulk
APX	25	2.99	2.09	—
APX	100	2.99	2.09	23.95
APX	400	3.09	2.19	23.95
Scala	200	7.49	5.09	—
Scala Mailer (36/120)				5.99

AGFACHROME (Slide)

RSX	50	5.09	3.59	—
RSX	100	5.89	3.99	71.95
RSX	200	6.09	4.29	—
CTX	100	3.95	—	—
CTX	200	4.39	—	—

AGFACOLOR (Print)

Film		135-24	135-36	Bulk 100'	120	220 PP
HDC	100	1.99	2.99	—	—	—
HDC	200	2.49	3.49	—	—	—
HDC	400	2.69	3.89	—	—	—
Optima	100	3.19	4.09	—	3.39	—
Optima	200	3.79	4.49	—	3.39	—
Optima	400	3.99	4.79	45.95	3.49	31.50
Ultra	50	3.39	4.29	—	3.59	—
Portrait	160	3.29	4.29	—	2.99	31.50

AGFA 4x5 Sheet Film

Sheets	APX 100	Scala	RSX 100	Optima 100
10	—	16.95	—	15.75
25	11.95	—	—	—
50	—	—	64.95	—

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Commercial AW			191.95
Commercial AW Med. Format			216.
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Magnum AW Med.Format			163.95
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Elite AW			106.95
Mini Magnum AW			85.95

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Mini	99.95	Trim	120.95
Photo Trekker Classic			152.95
New Nature Trekker			189.95
Photo Trekker AW			229.95
Pro Trekker AW			319.95
Super Trekker AW			Call
Sideline Shooter			51.95
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Orion Trekker Daypack			60.95
Off-Road	72.95	Orion AW	122.95
Photo Runner			43.95
Off Trail Belt Pack			37.95
New Off Trail 2			62.95

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Photo Gloves	18.95

Photo Trekker AW

229.95

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Pro Roller#1	Call
Pro Roller#2	Call

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Topload Zoom AW			49.95
Nova 1	32.95	Nova 3	39.95
Nova 2	36.95	Nova 4	49.95
Nova 5	53.95		

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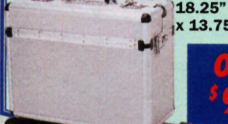

- Two main compartements, three easily accessible side pockets and one zippered back pockt.
- Three removable padded partition walls
- Main compartment measures: 16¼x12½ x 5¼". • Color: Forest Green

Deluxe Back Pack 10 — **46.95**

- Two main compartements, three easily accessible side pockets and one zippered back pockt.
- Main compartment measures: 10¼x12½ x 5¼". • Color: Forest Green

KODAK FILM

COLOR PRINT FILM 35mm

Film	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	135-36 Proc. DI	135-36 Proc. Roch.
GA	(100)	1.59	2.75	8.18	9.24	2.09	3.59	10.48	11.98
GB	(200)	1.85	3.39	8.38	9.88	2.39	4.19	10.78	12.58
GC	(400)	2.09	3.65	8.58	10.14	2.59	4.49	10.98	12.88
GT Gold Max	(800)		3.95		10.44	3.59	4.89	11.98	13.28
Royal Gold RA	(100)	2.99	3.39	9.48	9.88	3.49	4.15	11.98	12.44
Royal Gold RB	(200)	3.79	3.70	10.28	10.19	3.99	4.95	12.38	13.34
Royal Gold RC	(400)	3.69	4.39	10.18	10.88	4.49	5.45	12.88	13.84

SLIDE FILM 35mm

	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	36X w/KODAK PR. DI	36X w/KODAK PR. Roch.	36X w/FUJI P/. DI	36X w/FUJI P/. Roch.
KM	(25)	—	—	—	—	-	5.95	-	10.24	-	-
KR	(64)	—	4.09	—	7.46	-	4.15	-	8.44	-	-
KL	(200)	—	5.19	-	8.56	-	6.89	-	11.18	-	-
Elite EB	(100)	3.09	3.99	6.46	7.36	3.19	4.29	7.48	8.58	6.48	7.58
Elite EBX	(100)	-	4.49	-	7.86	3.79	4.79	8.08	9.08	7.08	8.08
ET	(160)	-	-	-	-	5.69	7.09	9.98	11.38	9.78	10.38
Elite ED	(200)	4.29	5.35	7.66	8.72	4.65	6.39	8.94	10.68	8.08	10.04
Elite EL	(400)	—	5.99	—	9.36	5.39	-	9.68	-	8.68	-

Kodak PREMIUM PROCESSING

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MAILERS for Prints

DP-12	4.49	DP-24	6.49
DP-36	8.39		

for Slides

PK-12	5.99	PK-24	3.37
PK-36	4.29	E5P-1 (push)	2.69
PK-59 (Movie)			5.59

for PHOTO CD

PKT-24	17.95	DPT-24	25.95
Fuji Slide Mailer (36X)			3.29

KODAK SHEET FILM USA

COLOR PRINT	4x5 10	4x5 50	8x10 10	8x10 50
4106 (VPS)	16.95	73.40	60.59	–
4111 (Vericolor)	9.95	–	34.95	155.95
4325 (Comm Int.)	17.85	75.95	65.95	294.95
PRT (100T)	17.49	78.95	65.95	–
Portra 160 NC	16.95	74.95	61.95	–
Portra 160 VC	16.95	74.95	61.95	–
Portra 400 NC	18.95	–	70.95	–

COLOR SLIDE	4x5 10	4x5 50	8x10 10	8x10 50
6117 (EPR)	20.49	93.50	77.95	359.95
6118 (EPY)	18.29	83.49	68.95	319.95
6121 (DUP)	38.95	70.95	139.95/25	269.95
6105 (EPP)	18.95	87.95	72.95	334.95
7058 (EPN)	19.25	86.95	72.95	334.95
E100 S	18.95	85.95	71.95	332.95
E100 SW	18.95	85.95	67.95	317.95
E100 VS	19.95	89.95	74.95	349.95

BLACK & WHITE	4x5 25	4x5 100	5x7 100	8x10 25	8x10 50
4147 (PX)	15.95	62.95	99.95	54.95	106.95
4164 (TX)	16.95	62.95	98.95	54.95	106.95
4052 (TMX)	16.95	62.95	105.95	54.95	–
4053 (TMY)	16.95	66.95	109.95	57.95	–
1400-CN	8.95	10 Sheets			
S0132 (DUP)	34.95	–	–	109.95	–
4125 (Copy)	23.95	89.95	138.95	–	149.95
4127 (Comm)	28.95	–	–	–	187.95
2556 (Ortho)	–	45.95	–	100 Sht.	144.95
4143 (HIE)	47.95	–	–	–	–
4415 (TP)	35.95	–	–	124.95	–
4162 (Ektapan)	18.95	68.95	108.95	–	112.95

4x5 READY LOAD (20 Sheets)

64T	(64) 46.95	E100S	48.95
EPP	(100) 49.95	E100SW	48.95
PRN	(100) 48.95	Ready Load Holder	51.95
TMX	(100) 33.95	HP Combo Plan T Sys.	44.95

PRO COLOR PRINT FILM USA 35mm 120/220

Film	ASA	135 -36	36X with PROC	135 36 PP	120 Single	120 ProPak	220 ProPak	Bulk 100'
PJ-100	(100)	3.19	11.58	15.95	–	–	–	
PRT	(100T)	–	–	–	3.79	18.95	–	
VPS	(160)	5.39	13.78	26.95	3.39	16.95	33.90	
PJ 400	(400)	3.39	11.78	16.95	–	–	–	
PJ 800	(800)	3.99	12.38	19.95	–	–	–	
PMZ	(1000)	6.30	14.69	31.50	3.95	19.75	38.95	
Portra 160 NC		5.50	13.89	27.50	3.49	17.45	34.90	
Portra 160 VC		5.50	13.89	27.50	3.49	17.45	34.90	
Portra 400 NC		5.79	14.18	28.95	3.60	17.99	36.60	
Portra 400 VC		5.79	14.18	28.95	3.60	17.99	36.60	

Bulk 100'

Kodalith 6556	45.95
5072	65.95
5325	81.95
Portra 160NC	42.95
Portra 400NC	43.95
GPX (160)	
135-8 Exp	
ProPack (10)	
	15.95

PRO SLIDE FILM USA 35mm 120/220

	ASA	135-36	36X w/KODAK PROC.	36X w/FUJI PROC	120 Single	120 ProPak	220 ProPak	Bulk 100'
EPY	(64)	7.99	12.28	11.28	4.49	–	–	84.95
EPR	(64)	8.49	13.28	12.28	4.79	23.95	47.95	98.95
PKR	(64)	8.49	12.78	–	–	–	–	–
EPN	(100)	8.49	12.78	11.78	4.59	22.95	44.95	89.95
EPP	(100)	8.49	12.78	10.90	4.49	22.45	43.95	88.95
E100 S	(100)	5.99	10.28	9.28	3.89	19.45	39.95	89.95
E100 SW	(100)	5.99	10.28	9.28	3.89	19.45	39.95	89.95
E100 VS	(100)	6.29	10.58	9.58	4.19	20.95	44.95	91.95
EPT	(160)	9.29	13.48	12.58	4.89	24.45	–	97.95
E-200	(200)	6.99	11.28	10.28	4.39	21.95	47.95	88.95
PKL	(200)	9.29	13.58	–	–	–	–	–
EPJ	(320T)	9.79	14.08	13.28	–	–	–	–
EPL	(400)	9.25	13.54	12.54	5.39	–26.95	–	107.95
EPH	(1600)	10.95	–	–	–	–	–	–
5071	(DUP)	6.99	11.28	10.30	–	–	–	42.95
HCS	(EKTA)	5.49	9.78	7.96	–	–	–	–
S0366		6.99	11.28	9.80	–	–	–	59.95
S0279		6.99	–	–	–	–	–	–
EIR		17.49	–	–	–	–	–	–

BLACK & WHITE FILM USA 35mm Prof. 120/220

	ASA	135 24	135 24 Proc.	135 36	135 36 Proc	120	120 PP	220 PP	Bulk 100'
PX	(125)	2.59	9.08	3.69	12.08	–	12.49	25.50	31.95
PXP	(125)	–	–	–	–	–	*11.39	*22.95	–
TXP	(320)	–	–	–	–	–	*11.39	*22.95	–
TX	(400)	2.59	9.08	*3.19	*11.58	*2.24	–	–	33.95
TMX	(100)	2.69	9.18	*3.45	*11.84	*2.19	*10.95	–	34.95
TMY	(400)	2.89	9.38	*3.55	*11.94	*2.29	*11.45	–	36.95
T400 CN	(C41)	2.99	9.48	4.09	12.48	2.69	–	28.95	–
B&W Plus	(C41)	2.99	–	–	–	–	–	–	–
TMZ	(3200)	–	–	4.69	–	–	–	–	80.95
TP	(Copy)	–	–	6.79	–	5.49	–	–	–
VP	(120)	–	–	–	–	2.19	–	–	–
HIE		–	–	8.99	–	–	–	–	150→ 59.95

*Prices Are Based After Kodak Rebate

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KODAK Fun Savers

Fun Saver	4.29	w/Flash	6.39
Panoramic	6.69	Weekend	7.65
Wedding Pack (5)			36.95
Fun Saver APS		w/Flash	8.95

FUJI Quick Snaps

Outdoor	4.65	w/Flash	5.49
Panorama	7.49	w/Flash	12.99
Water Proof			8.79

AGFA FILM

Wedding Pack	28.95

KODAK MOVIE FILM

PXR 464 (B&W)	10.95
TXR 464 (B&W)	10.95
KMA 464 (silent)	10.99

Scotch 3M

COLOR SLIDE FILM

	135-36	w/Proc.
Scotch 100	2.99	6.28
Scotch 400	4.79	7.58
Scotch 640 T	5.49	8.78

FILM SPECIALS

KODAK

E100 S (100) 135-36 20 Pack	$113.95
E100 SW (100) 135-36 20 Pack	$113.95
E100 VS (100) 135-36 20 Pack	$119.95
E200 (200) 135-36 20 Pack	$138.95
PJ100 (100) 135-36 20 Pack	$62.95
PJ400 (400) 135-36 20 Pack	$65.95
PJ800 (800) 135-36 20 Pack	$77.95

CLEARENCE

PMC (400) 120	$2.49
PMC (400) 220	$4.75
PPF (400) 120	$2.49
PPF (400) 220	$4.75
PRN (100) 135-36	$3.99

FUJI FILM

Fujicolor Print Film

	ASA	35mm 24	35mm w/p	35mm 36x	Roll Film w/p	Roll Film 120
CU	(1600)	3.19	9.68	3.69	12.08	—
CS Reala	(100)	2.45	8.94	2.75	11.14	2.25

Superia / Press Film

Superia	(100)	1.69	8.18	1.89	10.28	1.99
Superia	(200)	1.79	8.28	1.95	10.34	—
Superia	(400)	2.25	8.74	2.59	10.98	—
Superia	(800)	—	—	3.69	12.08	—
Press -800	(800)	—	—	3.29	11.68	—

SENSIA SLIDE FILM

	ASA	24X	24X w/p	36X	36X with Processing by Fuji	by Kodak
RA	(100)	2.59	5.96	3.09	6.38	7.28
RM II	(200)	2.89	6.26	3.79	7.08	8.18
RH II	(400)	3.99	7.36	4.99	8.28	9.28

FUJI QUICK LOAD

Film Holder	104.95	RDP III Provia	51.95
RVP Velvia	51.95	RTP 64T	49.95
RAP Astia	51.95		

FUJICHROME PROFESSIONAL SLIDE FILM

	ASA	35mm 36X	w/Processing by Fuji	by Kodak	120	220	Bulk 100'	4x5 10	4x5 50	8x10 10	8x10 50
RVP Velvia	(50)	4.99	8.28	9.28	2.99	6.49	73.95	18.95	86.95	71.95	334.95
RTP	(64)	5.99	9.28	8.68	3.39	–	86.50	17.95	82.95	68.95	319.95
RAP Astia	(100)	4.99	8.28	8.58	3.19	6.49	69.95	17.95	83.95	69.95	329.95
RDP II Provia	(100)	4.75	8.04	9.04	2.79	6.59	64.95	18.95	85.95	Call	329.95
New! RDP III Provia	(100)	5.99	9.28	11.78	4.99	–	–	–	–	–	–
RMS 100/1000		6.49	–	–	4.19	7.99	99.95	–	–	–	–
RHP Provia	(400)	6.09	9.38	10.38	4.19	–	109.95	–	–	–	–
RSP Provia	(1600)	6.69	–	–	–	–	–	–	–	–	–

FUJICOLOR PRO PRINT FILM

	ASA	35mm 36x	w/p	Roll Film 120	220	100' Bulk	4x5 10	4x5 50	8x10 10	8x10 50
NPS	(160)	2.99	11.38	2.35	5.29	42.95	15.95	71.95	58.95	—
NPL	(160)	—	—	3.49	—	—	16.95	73.95	59.95	—
NPH	(400)	3.59	12.08	2.49	5.69	—	—	—	—	—
NHG II	(800)	5.79	14.18	3.79	7.39	—	—	—	—	—

FUJI PRO BLACK & WHITE FILM

Neopan	(100)	1.99	10.38	–	–	–				
Neopan	(400)	2.44	10.83	2.25	–	34.95	–	–	–	–
Neopan	(1600)	3.19	11.58	–	–	–	–	–	–	–
CDU Duplicating		—	—	—	–	42.95		67.95		257.95
ITN Internegative		—	—	—	–	74.95	16.89	74.95	62.95	290.95

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Stephen J. Krasemann/The National Audubon Society Collection

DIVER DOWN

Here, we see the "tail end" of a sequence taken by photographer Stephen Krasemann in late fall near Churchill, Manitoba, Canada. So how did this arctic fox end up, well, end up? It happened something like this.... Hearing its prey (lemmings are a favorite delicacy) beneath the snow, the fox leapt straight up into the air like a rocket, peaked and arced, then plunged downward toward its target under the icy blanket.

Nikon FA, Nikkor 200-400mm *f*/4, Kodachrome 64

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Awarded Best Lens
Around the World

Imagine one lens that enables you to photograph tight action shots, the overall scene, or astounding macro detail, all with professional results. A quantum leap in optical technology, the new Tamron AF28-300 is that lens. Not a mere lens evolution, but rather a revolution, the Tamron AF28-300 employs an integration of Hybrid Aspherics applied to Low-Dispersion (LD) glass elements. This cutting edge technology is enhanced by the use of the world's first Quad-Cam Zoom, a mechanism thatallows the lens to achieve compactness at 28mm while holding precise extension at 300mm. Rounding out the lens' impressive feature list is a newly designed Internal Focusing (IF) System. Brilliant color, edge to edge sharpness, and unprecedented image quality throughout its entire 10.7X zoom range make Tamron's AF28-300 a winning choice.

Photos by Johnny Starr with Tamron AF28-300mm

AF 28-300mm

F/3.5-6.3 LD Aspherical (IF) Macro for Canon AF, Minolta AF, Nikon AF-D, and Pentax AF

Tamron's remarkable AF28-300mm provides true macro capability with its 1:3.7 maximum magnification ratio at f=240mm in addition to its fantastic range from 28mm wideangle to 300mm telephoto.

Special Prize Camera Grand Prix '99 **JAPAN**

1999-2000 European Imaging & Sound Association **EUROPE**

1999-2000 European Photo & Imaging Best Lens **EUROPE**

American Photo Editor's Choice Award **USA**

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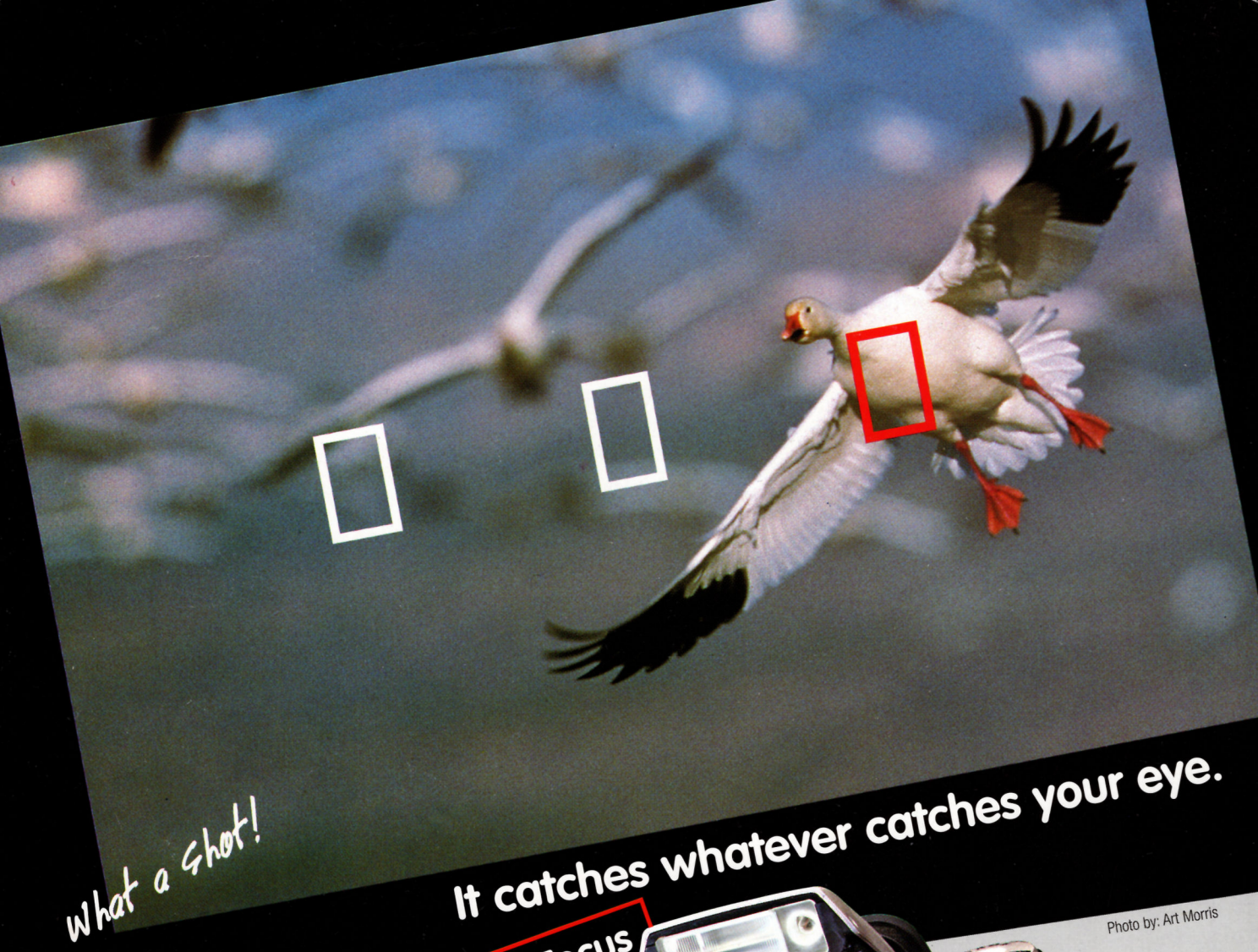

What a Shot!

It catches whatever catches your eye.

Photo by: Art Morris

Elan IIE with Eye Controlled Focus

Ideal conditions – the wind and the sun from the same direction. A coyote flushes the flock. You compose off-center. And click! In that split second, your Elan IIE actually follows your eye and focuses on your subject. Only Canon's exclusive Eye Controlled Focus gives you such flexibility and freedom. Held horizontally or vertically, there's no need to center and recompose. Now, add the range of over 50 state-of-the-art EF autofocus lenses and your creativity is boundless. When a great shot catches your eye, catch it with the Elan IIE.

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